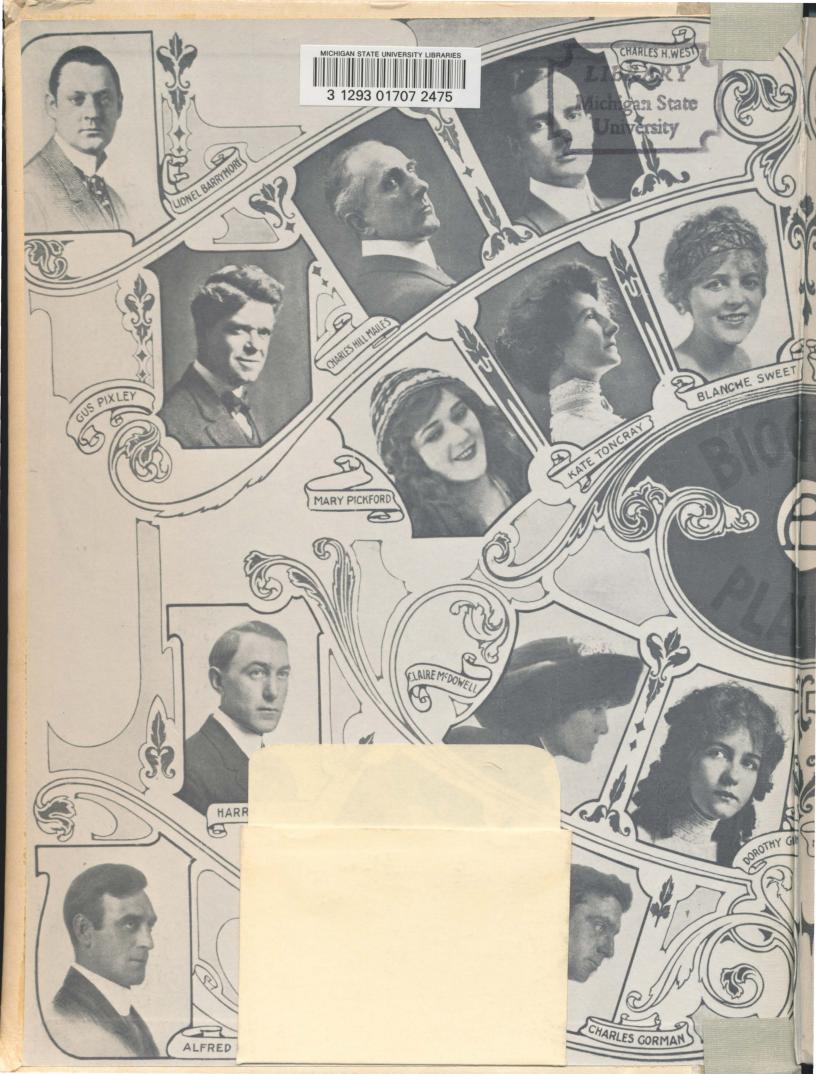
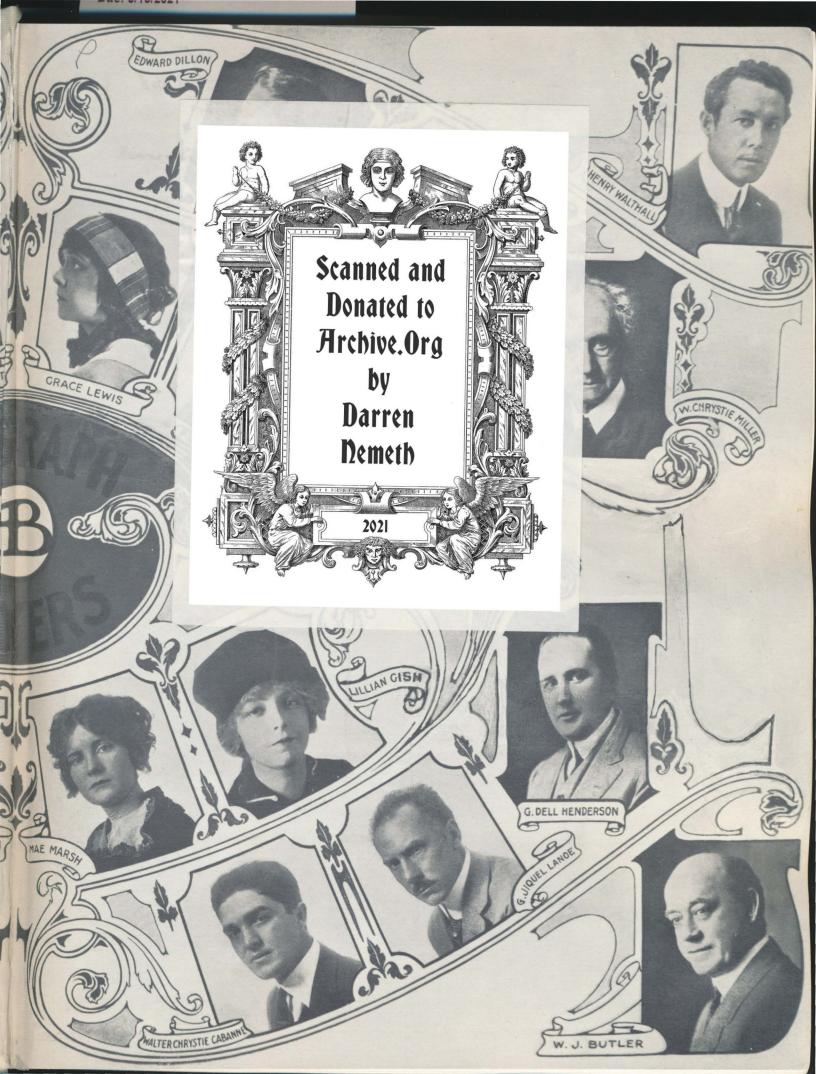


BIOGRAPH BULLETINS

1896-1908





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BIOGRAPH BULLETINS 1896-1908

Compiled, with an introduction and notes, by Kemp R. Niver

Edited by Bebe Bergsten

I wish to thank the following for their contribution to this volume:

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Don Malkames
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Kemp R. Niver

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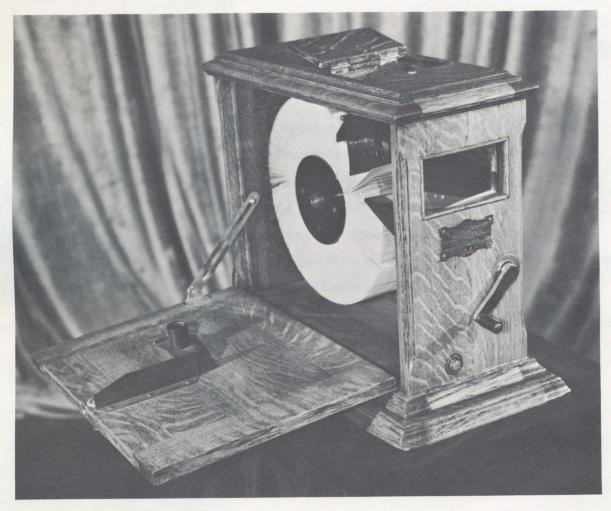
INTRODUCTION

This entertainment device patented by the American Mutoscope & Biograph Company was their earliest attempt to entertain by moving pictures, and it preceded the flip card wheel shown on the next page.

American Mutoscope & Biograph continued to manufacture both thumb books and flip cards long after projection of film on a screen became a reality.



MUTOSCOPE



The American Mutoscope & Biograph Company's flip card viewing device.

Buc. or Torzozi

It is safe to say that today hardly a newspaper in the United States, or anywhere else in the world for that matter, goes to press without a mention of some kind about motion pictures, but this was not always so. The press, after the first flush of excitement in the early 1890's over a new invention known as a "peep show" because it limited viewing of a film to one person at a time, paid scant attention to the new medium of communication. The responsibility for this lack of interest must be borne equally by newspapers and motion picture makers. Producers felt they had little to gain by advertising their wares in the press because the general public was not yet movie-minded, and the newspapers, for their part, seemed just as determined to ignore the emerging art, preferring to devote their entertainment columns to happenings of the legitimate stage.

But on a memorable night in April of 1896, the interest of the press suddenly was renewed when a primitive device named the Vitascope was used for the first time to project moving pictures onto a screen for the benefit of a large audience at Koster & Bial's Music Hall in New York. By this time motion pictures were about halfway into their first decade of existence. In less than two months from the April debut of the Edison Vitascope, the Lumiere brothers, photographic supply manufacturers of Lyons, France, sent a projectionist, film, and their new invention, the Cinematographe, to the United States, where the exhibition attracted crowds to Keith's Union Square, one of New York's largest vaudeville houses.

So quickly were advances on projection equipment being made that approximately four months later one more company, The American Mutoscope, a firm that so far had limited its motion picture production to various flip card devices, was able to introduce its projection machine, the Biograph, to the public at Hammerstein's Olympia Music Hall in New York. The exhibition was so successful that it was reported in considerable detail by no less than five of New York's largest newspapers on October 13, 1896 (page 12). The Biograph projector soon replaced the American Mutoscope's popular flip card viewer, the Mutoscope (page 2).

Their letterheads, and press releases show that the manufacturers of the Biograph started out in December of 1895 at 841 Broadway, New York City, as The American Mutoscope. In 1899, about three years later, they changed their name to The American Mutoscope and Biograph Company, and their ads of that time boasted of seven branches in Europe, one in India, one in South Africa, as well as stating that the New York office handled business for both North and South America. In 1902, just six years after American Mutoscope was founded, they advertised that the parent company in New York had a capital of two million dollars. The firm retained their 1899 name until 1909 when an advertisement describing a motion picture to be released on May 17th of that year bore this announcement: "The corporate name of the American Mutoscope and Biograph Company has been changed to Biograph Company" (page 5). The company, as a matter of fact, had long been referred to throughout the movie-making world as "The Biograph."





Trade Mark



Released May 17th, 1909

THE JILT

A WFUL RESULTS OF A CAPRICIOUS WOMAN'S WHIMS

A capricious woman is a most dangerous member of society, but very often her cruel apathy for the feelings of others reverts boomerang like to her own disaster, as is the case with the heroine of this Biograph subject. Dorothy Kirk, a cold, heartless girl, after jilting several suitors, becomes engaged to John Hale. The day of the wedding arrives and Dorothy coolly sends him a note to the effect that it is all off between them. What a blow. The poor fellow's spirit is crushed and he goes the usual route. Lower and lower he sinks until one day, picking up a newspaper, he reads of an announcement of the wedding of his old college chum and Dorothy Kirk to take place on that very day. Rushing off to his friend's home, he intends to show him her note, but on second thought decides not. However, the friend finds it out, and feignwhich is identical with the one he himself received some time before. So John unwittingly wreaks vengeance.

Length. 997 feet

Length, 997 feet



RESURRECTION

THE JILT

Released May 20th, 1909 RESURRECTION

FREE ADAPTATION OF LEO TOLSTOY'S POWERFUL NOVEL

No literary work has ever enjoyed the popularity of this masterpiece of that celebrated Russian reformer and novelist Count Leo Tolstoy, with which the reading public of the entire world is familiar. Many adaptations for the stage have been made, but without question this Biograph p rtrayal is one of the most intense ever given. Never was there such a sermon delivered, nor a successi nof thrilling dramatic incidents incorporated in a film subject as in this. Taking the most powerful episodes, it tells the story with an absolute continuity that is wonderful. The staging is typical and elaborate; the acting a revelation of art, and the photographic quality perfect. Aside from this, it represents a moral never before equalled in strength. On the whole, in the art of motion picture productions it reaches the very zenith. Length, 999 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY
on our Mail List and Keep Posted Write for our Descriptive Circulars Cet on our Mail List and Keep Posted

Licensees of the MOTION PICTURE PATENTS CO. **New York City** 11 East 14th Street

NOTE—The Corporate Name of the American Mutoscope and Biograph Company has been changed to BIOGRAPH COMPANY

Last 4 Weeks' Productions of Licensed Film Makers

BIOGRAPH CO. Let	ngth, Feet. 9997 9997 9999 585 407 7111 279 644 318 876 437	Length, May 8 Four-footed Hawkshaw Dram 590 May 1 Dream Spectres (colored) Dram 292 May 1 Dream Spectres (colored) Dram 292 May 3 Between Love and Honor Drama Apr. 28 The Unwritten Letter Dram 1,060 Apr. 27 Before and After Com 359 Apr. 28 The Automatic Monkey Com 292 Apr. 29 How They Propose Com 292 Apr. 27 The Automatic Monkey Com 324 Apr. 28 Suspicious Fencing Master Com Apr. 27 The Girl Spy Dram 865 Apr. 28 Fairy's Presents Nov. May 21 The Girl Spy Dram 865 Apr. 28 Gold Prospectors (colored) Scenic May 7 Love Triumphs Dram 870 Apr. 28 Gold Prospectors (colored) Scenic Apr. 28 Gold Prospectors (colored) Scenic	279 544 377
EDISON CO. May 21 The Sandman	685 300 900 765 350 945 605 350	LUBIN MFG. CO. May 20 Hunting Big Game in Africa Dram. May 17 The Press Gang Dram. 630 May 18 In the Bad Lands. Dram. Dram. May 17 Faded Flowers Dram. 305 May 18 Chinatown Slavery Drama May 19 The Right to Labor Dram. 850 May 10 A Golden Lie Dram. 850 May 10 A Golden Lie Dram. 875 May 3 Puzzle Mad Dram. 875 May 3 Puzzle Mad Dram. 875 May 3 Puzzle Mad Dram. 640 Apr. 29 The House of Terror Com. 230 May 19 Objections Overcome Dram. Apr. 29 Boys Will Be Boys Com. 595 May 19 Caught in the Cliffs Dram. Dr	

May 1909 also marks the first appearance in the trade papers of Biograph among the licensed film makers.

Generally speaking, film historians relate the Biograph Company to the period from 1908 to 1913, the years that D. W. Griffith was their principal director, but when the company first began at the end of 1895, some 13 years before Mr. Griffith joined the firm, their chief interest was in supplying film for their Mutoscope flip card viewer. Once their Biograph projector was perfected, the company produced motion pictures for it as well as continuing to make flip cards for their Mutoscopes, by then in use in almost every large city in the world.

Almost as soon as their Biograph projector was ready for public exhibition in the fall of 1896, American Mutoscope executives hit upon the novel idea of booking it, together with an operator and film, as a vaudeville unit. And, despite their camera's great weight, they sometimes sent a Mutograph camera along and instructed the operator to photograph scenes in each city of the vaudeville circuit. The operator then developed any local pictures he had taken and showed them together with the usual films booked with the act, during the week's engagement. American Mutoscope's idea was to arouse further interest in their new invention. This scheme proved very popular; local citizens were enchanted to see themselves and familiar surroundings on the screen. Most of these special little films were never copyrighted, and it is doubtful if many still exist.

Occasionally one of these early travelling cameramen hit upon a subject that proved to be of national interest. Such a film was one that showed Major McKinley walking across his lawn at Canton, Ohio in 1896 when he was a candidate for the presidency. The

film was exhibited in the principal cities of the United States, and at Hammerstein's Olympia Music Hall in New York, where it was loudly applauded by a large audience that included many members of the Republican National Committee. There were films of another candidate, William Jennings Bryan, too. No previous presidential candidates ever had such wide photographic coverage, and the motion pictures probably influenced the election results.

While the press throughout the country was almost unanimous in its plaudits for this "seeming marvel of science", the Biograph projector, one man, as reported in the NEW YORK TELEGRAM of October 15, 1896, was somewhat alarmed. He said:

"When you can throw a picture of an express train on a screen in such a realistic way that persons who see it scramble to get out of its way and faint from fright, it's about time to stop."

Inasmuch as motion pictures went on to become the basis of one of the largest entertainment industries in the world, evidently few paid much attention to his warning.

The American Mutoscope Company used a camera that was designed as an attempt to get a basic patent in a new field. The Biograph mechanism was totally unlike any other then on the market, since it perforated its own film. As a consequence, this film could be used only in a Biograph projector, something that the management was later to regret because they were limited for the first five years of their existence to exhibiting only their own motion pictures, and their films could not be sold to other users. Then the American

Mutoscope devised a film printer that would adapt the Biograph single-perforation-per-frame film to the multi-perforation of the Edison film that was rapidly becoming standard throughout the world, and in 1902 the company issued a bulletin (page No. 59) announcing that "Biograph Subjects now ready, for Sale on Standard Size Sprocket Film." This meant that anybody anywhere in the world could now project American Mutoscope films on any standard projection equipment. On the last page of that bulletin was the statement that the firm was now "also sole Agents in America for the celebrated Warwick Films and Melies Star Films." (Page No. 73).

In November of 1902 the American Mutoscope and Biograph Company released an elaborate 248-page catalog that listed for sale close to 2,500 motion pictures that their cameramen had photographed in various parts of the world up to that time. The catalog sold for 50 cents; any film historian so fortunate as to be able to purchase a copy today would willingly pay 100 times that much for one in good condition. The films in that catalog are classified under 16 different headings, ranging from Comedy to Machinery, and few of them exceed 75 feet in length. The majority are not much more than simple photographic records of news events like horse or boat races, and parades, or vaudeville acts.

When the American Mutoscope first went into business in 1895, they advertised their films directly to the public by printing a Mutoscope card that was fastened to the front of their peep show viewing machine. The card provided the title of the film and showed a scene from it, so that the prospective viewer would be tempted to put a coin in the slot and turn the crank. Once the firm began to sell films directly to the exhibitor, a new kind of advertising was needed, and the American Mutoscope and Biograph Company started printing handbills. One or two sales lists were issued in 1901, followed in 1902 by a series of numbered handbills or bulletins; these were released on a regular basis from 1902 through

THE FILM INDEX





BIOGRAPH FIL



RELEASED JANUARY 7, 1909

ENTERTAINS JONES

WAS JONES PRESENT? WELL, I CUESS

Mrs. J. Entertains the Ladies' Temperance League, and Jones gets even by putting rum a their coffee, transforming them from austere, prim matrons to frivolous, frolicsome alads.

LENGTH, 635 FEET



RELEASED JANUARY 4, 1909

THE MANIAC COOK

A THRILLING STORY OF A CHILD'S PERIL

The cook, suddenly becoming violently insane, seizes the infant, and places it in the oven of the range in which she is starting a fire. The baby, however, is rescued through a singular happening.

LENGTH, 533 FEET

BECINNING WITH THIS WEEK THE RELEASE DAYS OF BIOCRAPH SUBJECTS WILL BE MONDAY AND THURSDAY Cet on our Mail List and Keep Posted Write for our Descriptive Circulars

ALL PICTURES ARE MADE WITH OUR CELEBRATED BIOGRAPH CAMERAS. OUR FILMS RUN ON ANY MACHINE.

AMERICAN MUTOSCOPE & BIOGRAPH CO., 11 E. 14th St., N. Y. City



Much to the regret of present-day film historians, no cast list was supplied in advertisements or on handbills. One actor or actress was pretty much like another to both producer and exhibitor in the early years of picture making. Once the film was completed, the producer was interested only in selling as many prints as possible to as many exhibitors as possible and he certainly didn't feel that cast names would help to sell prints.

The material assembled for this volume begins in 1896 with the thumb book period and continues through to the end of 1908, and from it we can observe the progression of the story concept, as well as learn how one of the earliest motion picture producing companies went about selling its products.

On the next 12 pages we have reproduced the American Mutoscope Company's initial sales promotion effort in the form of reprints of press comments. So that they could be used in this book, these press comments have been reduced from their original 15½ inch column size and rearranged in chronological order.

Kemp R. Niver

Below is the heading of a collection of press opinions that appeared throughout the United States concerning the introduction of the American Mutoscope's new Biograph projector.

THE AMERICAN BIOGRAPH,

Patents allowed and pending.

(INVENTION OF HERMAN CASLER.)

OWNED AND CONTROLLED BY THE

AMERICAN MUTOSCOPE COMPANY.

GENERAL OFFICES:

837-847 BROADWAY, NEW YORK.

PRESS OPINIONS:

Major William McKinley will appear tonight in New York before a great throng of people, which will include members of the Republican National Committee, and in all probability, Mr. and Mrs. Garret A. Hobart. Major McKinley will not make a speech. He will talk with a friend, and then retire to his dwelling, which it may be remarked, will appear along with him. The new wonder in instantaneous, pho-

The new wonder in instantaneous, photography and enlarged reproduction of photographic plates, called the biograph, is the medium through which the distinguished statesman will make his appearance, apparently on the lawn of his house in Canton, full life size, and in action so perfectly natural, that only the preinformed will know that they are looking upon shadow and not upon substance.

Immediately following Major McKinley's presentation will be a reproduction of the great parade of the McKinley and Hobart Sound Money Club at Canton. The paraders will be seen to march in solid phalanx, to halt, to throw up their

Immediately following Major McKinley's presentation will be a reproduction of the great parade of the McKinley and Hobart Sound Money Club at Canton. The paraders will be seen to march in solid phalanx, to halt, to throw up their hats, to reform and to march on again. They will advance down the stage, apparently to walk over the footlights; they will march across and back, then turn and march back until they seem to be lost in the distance, and so deep will be the vista that it will look as though the entire back of the stage had been taken out. Following this will be the Empire State Express, running at full speed, full actual size, and with such realistic effect that it seems to be coming straight out to crush its way through the spectators.

be coming straight out to crush its way through the spectators.

All this is to be at Hammerstein's Olympia to-night. Eight boxes have been secured and especially decorated for the National Committee, which will include Matthew Stanley Quay, Col. William McKinley Osborne, Cornelius N. Bliss, Joseph H. Manley, Secretary Perkins, Jules Guthridge, Richard S. Quay, C. M. Bawsall, T. S. Wilson, H. S. Dukes and P. J. McHenry. A delegation from the Commercial Travelers' Sound Money League will occupy three boxes. In the center of the house 100 straight-out Republicans, led by Senator Gibbs, will occupy seats, and it is expected that a large delegation of railroad men which is coming from the New York Central will be headed by two prominent officials of the company.

The biograph seems to be the limit of realism in enlarged photographic reproduction. It is constructed on a principle similar to the vitascope, which succeeded the eidoscope, and is said to be as far ahead of the former invention in the perfection of its startling realistic reproductions, as the vitascope is ahead of the kinetoscope, which was regarded as a marvel of inventive genius. Instantaneous photographs of figures in motion are first taken by an entirely new process on a great number of rapidly revolving plates. These are enlarged, and with a powerful set of lenses and an intense steady white light the pictures are thrown on a screen with such rapidity that every motion is secured in the instantaneous photograph, even to the driving wheels of a locomotive, running at sixty miles an hour.

The picture thus shown is not flat—in fact, it can not be distinguished as a picture at all, even with the strongest opera glasses. The figures stand out in bold, round relief, and the perspective is something wonderful. There is no clicking noise to disturb the illusion, and prosaic indeed is the mind that can look upon the rapidly shifting scenes and believe it to be unreal. Major McKinley is likely to get an ovation to-night when he advances to the footlights.

N. Y. Mail and Express, Oct. 13, '96.

The star attraction at Hammerstein's vaudeville performance last night was the biograph, an invention on the same order as the vitascope, the eidoloscope, and the cinematographe. The results, however, obtained by the biograph, are different, specially in the absence of the flicker and "jump" noticeable in other instruments. The management was fortunate in the subjects presented, which aroused the greatest enthusiasm. The scene of the McKinley and Hobart parade at Canton called forth great applause, but when a few minutes later the audience caught sight of the next President himself, "in the flesh," pandemonium broke loose for five minutes. Men stood up in their seats and yelled with might and main, and flags were waved by dainty hands that would fain cast a vote on November 3 for the good cause. To satisfy the audience the Major was brought forth again with like result. There he stood on his much betrampled lawn at Canton, talking to his son. Leisurely he read a telegram of congratulation, and then, turning, he cam etoward the excited audience, until it seemed as though he were about to step down in to their very midst. But at that moment came the edge of the curtain and he vanished round the corner to address a delegation of workingmen.

N. Y. Tribune, Oct. 13, '96.

Anybody who thinks that the enthusiasm of the modern music hall audience is all for European singers of questionable propriety should have been at the Olympia Music Hall last night. The audience went fairly frantic over pictures thrown on a screen. Several machines for the throwing of moving pictures have been shown here, but the new biograph, for all its horrible name, is the best of all of them. The biggest part of enthusiasm began when a view of a McKinley and Hobart parade in Canton was shown. The cheering was incessant as long as the line was passing across the screen, and it grew much greater when the title of the next picture appeared: "Major McKinley at home." Major McKinley was seen to come down the steps of his house with his secretary. The secretary handed him a paper, which he opened and read. Then he took off his hat and advanced to meet a visiting delegation.

The biograph showed some other interesting pictures, notably one of the Empire State Express rounding a curve, which was one of the best, if not the very best, moving picture that has yet been exhibited here. Seven boxes were occupied by members of the National Republican Committee and their friends, who came to see Major McKinley walk across the lawn.

N. Y. Times, Oct. 13, '96.

Gen. Powell Clayton stood at "attention" in Olympia Music Hall at 9:45 o'clock. From that hour the gallant Arkansaw fighter never took his attention from the stage until the political part of the programme was ended with the "in-termission."

It was McKinley night at the Olympia, although Bryan came in for individual representation and a few hisses. money sentiment was in possession of every seat and box. And, to spur it on, were many leaders of the Republican Party in conspicuous boxes, behind the Stars and Stripes, and in the company of smartly dressed women.

0,10,2021

Cornelius N. Bliss helped Matthew Stanley Quay and W. B. Scott to show their ney Quay and W. B. Scott to show their appreciation. Gen. William McKinley Osborne and Joseph H. Manley tried to be a chorus to Melville E. Stone's solos of approval, while Mr. Perkins, Mark Hanna's private secretary, and the ladies in the party were successfully outvying the rival trio.

Gen. Charles H. T. Collis and C. M. Meade were conspicuous in the party. F. Meek had a box in the center of the first tier and Gen. Horace Porter, Col. A. W. Soper and a party of ladies were not far

Frederick S. Gibbs was present and General Passenger Agent Daniels of the New York Central Railroad stuck to his post until he saw a marvelously moving pic-ture of one of the greatest achievements of the company with which he is con-

McKinley stepped out of his house in Canton, and, strolling down his lawn, seemed to smile in appreciation of the roar that greeted his appearance. Mc-Kinley paraders tramped through Canton streets and a New York streets and a New York assemblage applauded them to the echo. Niagara Falls made a realistic pouring picture, but their noise in the original could not be much louder than the cheers that greeted the

picture of them.

The finest of all these pictures was one of the Empire State Express going at sixty miles speed. The train is seen coming out of a distant smoke cloud that marks the beginning of a curve. The smoke puffs grow denser on the vision, and soon coach after coach whirls to the front, and it seems as though the entire left-hand section of the house would soon be under the wheels that are racing for New York. The cheers that greeted the picture and its representation were as great as those for McKinley, and, in taking part in them,

Mr. Daniels found his opportunity.

The other pictures represent "A Stable on Fire," "Joseph Jefferson in the Drinking Scene of 'Rip Van Winkle,'" "Trilby and Little Billee," and "The Washing of a Pickaninny by His Mother."

N. Y. Sun, Oct. 13, '96.

The members of the Republican National Committee were invited to attend the performance at Olympia Music Hall last

A feature of the show was the "biograph" presenting a picture of Candidate McKinley on his own lawn at Canton. Another picture showed the parade of the Mc-Kinley and Hobart Sound Money Club at

Canton last month.

Several members of the committee accepted Mr. Hammerstein's invitation, and they were accompanied by about 300 other Republicans. In the party were the Hon. Matthew S. Quay, Gen. Osborne, C. N. Bliss, Gen. Powell Clayton, Col. Sands and Gen. Scott.

N. Y. World, Oct. 13, '96.

Candidate McKinley made his first appearance on the stage of Hammerstein Olympia last evening and a big house full of very enthusiastic Republicans greeted of very enthusiastic Republicans greeted the appearance with much shouting and flag waving. Matt Quay was there and his son Dick, J. H. Manley, McK. Osborn, C. N. Bliss, Gibbs and Lawrence, Powell Clayton and Gen. Horace Porter. Agent Daniels led a battalion of twenty-five McKinley railroaders, and Mark Hanna sent his sectary, M. Perkins. Col. Black and President Blackburn represented the Commercial Travellers' Association, of which there

were hundreds present.

McKinley came on via The Biograph, which showed him walking across his lawn with his secretary, who handed him a telegram, which he read after adjusting his glasses. It was capitally lifelike and a very popular feature. There was a view, too, of a rushing railroad train, head on to the audience, and other excellent examples of the modern moving photography.

When you can throw the picture of an express train on a screen in such a realistic way that persons who see it scramble to get out of its way and faint from fright it's about time to stop.

That's what the biograph, now on extinction of the stop o

hibition at the Olympia Music Hall, does.
At first you seem to be looking straight away down a railroad track. Suddenly the Empire State Express looms in sight 'way off in the distance and comes steaming toward you-right dead at you at full

It makes even an unimaginative person kind of shiver and wish he could get off to one side, but women-it scares them to

Two ladies who were in a box last night

screamed and fainted.

And now the next thing you'll hear they've brought suit against Mr. Hammerstein for damages to their nerves.

N. Y. Mail and Express, Oct. 17, '96.

N. Y. Mail and Express, Oct. 17, '90. That remarkable development of the instantaneous photograph idea, the biograph, will continue in Hammerstein's Olympia Music Hall next week, and the invitation to "Come and see McKinley," that was so liberally responded to last week, bids fair in these exciting political times to be even more greatly accepted for the next few weeks. No good Republican or upholder of sound money doctrine can afford to miss the lifelike repretrine can afford to miss the lifelike representation of their champion on the lawn of his home at Canton. The Empire State Express, with its startling reproduction of the size and speed of the famous flyer, is almost the best picture ever thrown upon a screen. The other night the latter leading in one of the bayes on the left. two ladies in one of the boxes on the lefthand side of the horseshoe, which is just hand side of the horseshoe, which is just where the flyer vanishes from view, screamed and nearly fainted as it came apparently rushing down upon them. They recovered in time to laugh at their needless excitement. The right-hand boxes are better for nervous folk.

There will be this afternoon in the

music hall of Hammerstein's Olympia a delegation of railroad men from the New York Central and New Haven and Hartford railroads to watch the pictures made by the biograph of the Empire State Express going sixty miles an hour. Representatives of all the other big railroads leading into New York have been up to see this picture during the week, and every one has been enthusiastic over it.

N. Y. Mail and Express, Oct. 19, '96.

The most recent of the inventions for projecting moving pictures is the biograph, which is now on exhibition at Hammerstein's Music Hall. It is the invention of Herman Casler, of Canastota,

Mr. Casler is a very young man, but he has devoted his life to inventive and experimental work. He spent three years working over the biograph, and while it was perfected last spring, he refused to place it upon exhibition until he had such ceeded in bringing it to even a greater state of perfection.

N. Y. Mail and Express, Oct. 20, 1896.

At the Music Hall of Olympia last night the biograph repeated its success. Its two specially great pictures, McKinley at Canton and the Empire State express, will two big parties to the Music Hall this week. The Republican Club has bought the whole tier of boxes for tonight and the N. Y. C. and H. R. R. have taken a block of 200 seats in the orchestra for Thursday night.

N. Y. Advertiser, Oct. 21, 1896.

The Republican Club of this city accepted last evening the invitation extended by Hammerstein's Olympia to "come and see McKinley." More than 200 members, with their wives and friends, filled the whole grand tier of boxes and one half the mezzanine tier, besides occupying a block of seats in the orchestra.

There were 150 ladies in the party, and each one carried a small silk flag presented by Secretary Wilbur F. Wakeman, American Protective Tariff League. The club members carried their great club banners and the theater presented a gay

appearance.

When the biograph come and Major McKinley stepped onto his front lawn, the whole house went wild. Men cheered, the ladies waved flags and a scene resembling that in the convention hall at St. Louis was re-enacted.

Among the prominent club members present were A. H. Steel, Chairman of the Campaign Committee; C. H. Treat, Magistrates Wentworth and Deuel, Col. J. A. Blanchard, James Talcott, P. A. Perkins, private secretary to Chairman Hanna; J. H. Hawes, L. E. Chittenden, A. L. Merriman, John Sabine Smith, John T. Foster, Commodore J. F. Hitchcock, C. J. Homer, G. W. English and Alderman Benjamin F. Hall.

N. Y. Times, Oct. 21, 1896.

Nearly 200 members of the Republican Nearly 200 members of the Republican Club of the City of New York went to the Olympia Music Hall last night to see Mr. McKinley in the biograph. They occupied all the boxes in the stage and mezzanine tier. The scene when McKinley strolled across the lawn of his house evoked infectious enthusiasm, hundreds of small across the lawn of his house evoked infectious enthusiasm, hundreds of small American flags were waved, and the cheering kept up for several minutes. During the scene one of the tenors from the "Santa Maria" opera company sang "I Want You McKinley; Yes, I do." Among the members present were A. H. Steel Chairman of the Campaign Com-

Among the members present were A. H. Steel, Chairman of the Campaign Committee; C. H. Treat, H. L. Einstein, Judge Wentworth, H. L. De Milt, Judge J. M. Deuel, W. F. Wakeman, St. John Gaffney, S. A. Perkins. H. H. Brockway, John P. Foster, J. F. Hitchcock, J. H. Fife, and L. F. Chittenden, ex-Register of the Treasury.

the Treasury.

N. Y. Herald, Nov. I.

The music halls and continuous performance houses were crowded to overflowing last night. The greatest enthusiasm prevailed at Koster & Bial's, when the picture of Major McKinley in his front yard was thrown on the screen by the biographe. He was received with tremend-ous cheering, and there were loud calls for a speech.

Baltimore News, Nov. 2.

Baltimore News, Nov. 2.

There was lots of politics mixed up in the entertainment given by the "W. S. Cleveland's Greater Massive Minstrelsy" aggregation given at Ford's last night.

The biograph was excellent and aroused no end of enthusiasm. The "Royal Blue" had to be repeated for the edification of the audience. It is very life-like. The pickaninny's bath, Trilby and Little Billie in the kissing scene, Joseph Jefferson drinking a toast, Niagara Falls, the skirt dance, a parade at Canton and Major McKinley receiving a hopeful message from Maryland headquarters all elicited approval.

19924 1908-191-

BIOGRAPH.

The Marvel of Science. That Promises to Revolutionize Amusements-Nature's Beauties in Life-like Motion Are Displayed Before Wondering Audiences.

From the Cincinnati Enquirer.

NEW YORK, November 2.—I went to the latest Music Hall with Henry Mosler, the Cincinnati-born artist, to see the pic-torial invention of Herman Casler, a young draughtsman and mechanic, of Canastota, N. Y., which puts life and scenery in motion upon a stage curtain as large as the stage and gives Niagara Falls in motion. McKinley parades at Canton and a fast New York Central train tearing down a half mile of track till it rushes across the stage like a palpitating monster, as big as reality, every item perfectly reproduced, and the orchestra so aiding the sight with the sound that when it is gone we sit spellbound, exalted in happy wonder that man's scientific and mechanical education are left us to give one sign of hope to the draggled sensuality of our music halls.

To see Niagara taken with all its water drops in paroxysm, lost to their level, threatened with death by vapor, the rapids full of delugers outdeluged, drowners drowning, furies flying, is to arrest the heart and make science-devout the audience which come which to lear at lead dience which came only to leer at lewdness. Gods they never feared. But knowledge in its apparitions makes them worshipers. Upon a sheet shaken by the stage drafts the enormous cataract records its living countenance. Its least rills of water spill spill like its rivers. The leaves, the jar or the wind shook on the trees at the cataract's border were not overlooked by the camera. Forever they will shake, having been caught in the act

like the minutest things.

See, also, the greater dragon than that red one in Revelations, the Empire State express, at 60 miles an hour, repeating its convulsive chariot race against Apollo's steeds! You see it coming, head on, almost a mile away. Track-menders look at it, hasten their work, and finally clear the track. It expands as it draws nearer, puffs every puff of smoke, flashes its driving rod, rises on the sheet to near the top of the stage, veers off as if to run out at the wings, and leaves the oldest among us

No ghost can startle after this, no Frankenstein pursue us, for we have seen the instrument of the day become the playful specter of the night. John Baptist's gory head and Herodias' dancing feet are both specters of the same show.

N. Y. Advertiser, Nov. 3.

The biograph pictures are simply marvelous, and those of Major McKinley at home, a parade at Canton and the Empire State Express are called for again and again, the spectators apparently never tiring of witnessing them.

N. Y. Herald, Nov. 3.

The biograph presented two McKinley views that one applause which fairly shook the house. Only one very faint hiss was heard, and that was at once drowned in a fresh outburst of cheers. Baltimore American, Nov. 3.

W. S. Cleveland's Greater Massive Minstrelsy. The biograph, on the order of the vitascope, was the decided attraction of the evening. The selections given of a stable on fire, the saving of the horses, Niagara, a skirt dance, Trilby and a most realistic scene of a reluctant pickaninny taking a forced bath, were exceedingly good and highly enjoyed. But when a scene started out on the canvas on the B. & O. R. R., the men working and spectators watching for the express, interest manifested itself in a shout of applause. Off in the distance was the train taking water from a track tank. Presently, it began to move—the smoke curled black and thick from the stack, and it drew near, growing in size and momentum till the whole Royal Blue Express, going at the rate of sixty miles an hour, shot past, the cars rolling, the whist-les schreeching, the bell ringing, all with a life-like dash and bustle which set the house fairly wild with enthusiasm. It is certainly the best realistic effect of any kind ever shown on the Baltimore stage. It had to be repeated to satisfy the cheering audience. The parade of the Baltimore delegation to Canton which followed, was almost as vivid and quite as life-like as the train scene, in the natural move-ments of paraders and spectators, while the concluding scene of Major McKinley walking across the lawn to meet the visi-tors, was vociferously greeted. The en-tire show is brisk and entertaining, and the novel effects a pleasing variation on the good old minstrelsy scheme. To-night the Baltimore Medical College has reserv-ed seats for two hundred and fifty of its students. A special matinee will be given, and at the evening performance the elec-tion returns will be read from the stage.

N. Y. Mail and Express, Nov. 3.

There were two new things at Koster & Bial's Music Hall last night. The first novelty was a double attraction in the shape of the first appearance of Werner and Rieder, vocalists, who sang themselves speedily into a popularity which will last during their stay. The second was not down on the bills, and was contributed by a very minute portion of the audience. It was projected in the shape of their contributions of the shape of the shape of their contributions of the shape of a hiss, emanating from a feeble-minded individual, who apparently thinks that Willie Bryan is going to be elected sometime to-day, If he goes to Koster's to-night and hears the election returns read he will probably repent himself of the hiss, if he did not do so last night.

It happened during the exhibition of the

biograph, and in that portion of it where a picture is shown of Major McKinley walk-ing down the lawn in front of his Canton home, in earnest conversation with a friend. It was then that Mr. Bryan's friend hissed in his feeble way, and then there came a sudden thunderclap of cheering which echoed the applause of Saturday's parade, and continued for several minutes. The picture was shown again to the patriotic audience, and the popocrat was observed to escape hurriedly past

the box-office, where they do not furnish return checks. So relief came.

It was the biograph that took best with last night's house. The McKinley scene is perfect in its naturalness, showing the trodden condition of the once-green lawn, as described in last night's Mail and Express. The Empire State Express and the Niagara rapids were other features that pleased.

Baltimore Sun, Nov. 3.

W. S. Cleveland's "Greater Massive Minstrelsy" opened a week's engagement last night at Ford's Opera House and entertained a large audience with the usual medley of black faces, high collars and songs and jokes. In addition there were several innovations, notably variations of a musical character and more especially

"The Biograph."
This "Biograph" was a genuine surprise and so popular was it that a repetition of each picture was called for. The "Biograph" is the kinetoscope upon an enlarged scale. The pictures are thrown upon the main curtain. Niagara Falls is shown. Then Trilby and Little Billee kiss shown. Then Trilby and Little Billee kiss each other realistically. Joseph Jefferson shows himself in Rip Van Winkle when he says "May you live long and prosper." Then the Royal Blue Line express rounds a curve at 60 miles an hour. So rapturous was the applause that the express had to be brought out again with its whistle, its puffing steam, its whirling wheels. The climax came, however, when Major Mc Kinley gracefully stepped upon the lawn of his home at Canton and greeted a messenger. senger.

N. Y. Herald, Nov. 4.

The theatres generally had large audiences last night, and election returns were read at most of them. Everywhere the news of Mr. McKinley's victory was received with enthusiastic applause. The picture of the President-elect shown by the biograph at Koster & Bial's was greeted with prolonged cheering. One lady in an upper box insisted upon making a speech. She was escorted from the a speech. She was house by her friends.

New York Journal, Nov. 5.

IOURNAL'S BULLETINS.

Its Marvelous Election Day Display and Wonderful Pictures Make

a Sensation.

The success of the Journal's election return bulletins was in a great measure due to the animated picture machines, which were engaged to amuse the throngs that gathered on Tuesday night to gain the first news of the results of the great vote.

The public heretofore has seeen the exhibitions of these wonderful machines only in the theatres, Tuesday night being the first time that these animated views have ever been shown in the open air as a

free entertainment.

The biograph—with its wonderful views of the Empire State Express, McKinley walking across his lawn in Canton to greet a delegation, Niagara Falls and other American views—was secured through the American views—was secured infoughthe courtsey of the American Biograph Company and Wm. J. McConnell, of Koster & Bial's Music Hall. The exhibition of this very perfect instrument was thoroughly enjoyed and aroused a great deal of patriotic enthusiam. The perfection of its mechanism and the splendid results it shows reflects great credit on its American inventors.

New Haven Paladium, Nov. 16, 1896.

I have seen the biograph.

Attracted by the highly flamed descriptions printed in the New York papers of this newest invention for the display of motion photography. I visited Koster & Bial's while in the metropolis Saturday

My thoughts naturally turned to the comparisons that have been drawn between the French cinematographe and the American ican biograph. I went to Koster & Bial's therefore in a somewhat critical vein of mind, determined to satisfy myself whether or not American inventive genius must bow to the French in the matter of perfec-

ting photography.
I am satisfied it must not.
To my mind the biograph is so far To my mind the biograph is so far superior to the cinematographe as the latter is to the vitascope. I have seen all three of these inventions, the vitascope at Bunnell's Grand Opera House, and the cinematographe at Poli's Wonderland theater, and can, therefore, compare their respective merits from the point of view of actual observation.

As an American, I rejoice.

The biograph is entirely an American invention. It's principle, of course, is the same as the cinematographe's; its superiority lies in the matter of detail, and the quality of the views shown is also an incident that maes to its advantage.

Everyone who saw the vitascope when it was exhibited here - and they were many-will recall the exasperating breaks in the continuity of the pictures exhibited. This would be more noticeable now that the cinematographe has been shown here. In this broken display, or lack of continuity, lies the vital imperfection of the vitascope, and the objection that is raised against it by persons who have seen the against it by persons who have seen the cinematographe or biograph. The latter show the pictures as a continuing whole, making them more realistic and life-like. The vibration, or intense flickering, noticeable in the vitascope, is also an annoying feature that detracts from its otherwise excellent qualities.

The cinematographe overtops the vita-

1908-1912

It is not, however, without defects. Although the pictures shown are given with irrefragable continuity, preserving the naturalness and realism of every subject presented, there is a degree of vibration, which, though markedly less than shown which, though markedly less than shown in the vitascope, is yet sufficient to detract from its perfection. It is sometimes hard on the eyes to watch the scene under the focus of the cinematographe, and during its recent exhibition at Poli's this defect was instanced by different percents.

But the biograph - well, that seems about as perfect as any machine for the exhibition of motion photography that

can be made.

There is almost absolutely no vibration. There is almost absolutely no vibration. The pictures rest as steadily on the screen as if they were stationary. The eyes are not worried by specks or gleaming perforations; everything is solid, apparently, and as fine as in the living views themselves. Herein, particularly, lies the superiority of the biograph to either the vitascope or cinematographe. I might add, however. or the biograph to either the vitascope or cinematographe. I might add, however, that the greatest point of superiority is in the subjects taken for display. These are all American, familiar and interesting on that account, and far ahead in point of beauty to the foreign views shown by the cinematographe.

It was this point that most impressed

me Saturday evening

One view particularly impressed me at Koster & Bial's. It has the picture of an express train rushing towards you with lightning speed. The train is the Empire State Express, the fastest run on the New York Central road. At first you seem to York Central road. At first you seem to be looking straight away down a railroad track. Suddenly the Empire State Express looms in sight away off in the distance, and comes steaming towards you—right dead at you at full speed. It makes even an unimaginative person kind of shiver and wish he could get off to one side, but women—it makes them shudder. Two of them are reported to have fainted while them are reported to have fainted while watching the picture one evening

It is the most startling display ever thrown on a screen, and the most perfect. The biograph is the best of the half dozen inventions for the display of motion photography. It excels the kinetoscope, the eidoloscope, the vitascope, the kineoptician, or the cinematographe.

Why wouldn't it be a good idea for one

Why wouldn't it be a good idea for one of our local managers to give the New Haven public a glimpse of this wonderful machine?—J. E. DENNIS.

N. Y. World, Nov. 16.

The highest testimonial yet paid to the wonderful life-like accuracy of the Biograph pictures at Koster & Bial's occurred on Saturday night when an enthusiastic individual demanded "Speech, speech!" of the counterfeit presentation of President-elect McKinley. The fun-loving audience took up the cry until the picture appeared to smile.

Chicago Chronicle, Nov. 17.

At the Columbia the fairy spectacle, "Palmer Cox's Brownies," is entertaining large audiences of those who have known the little fellows in magazine verses. The novelty feature of the engagement is the "American Biograph," introduced between the acts. It is one of the latest of the multiplying apparatus for the production of moving pictures, and one of the most effective. The pictures shown Sunday night were a triumph of success, and the audience was enthusiastic in appreciation. Eleven sets of views were shown, all of them effective. Joe Jefferson in the toast scene from "Rip Van Winkle," Maj. McKinley on his own lawn, a train in motion and a New York fire alarm were among the more interesting. The Brownies will be at the Columbia all week.

N. Y. Advertiser, Nov. 17.

New views were produced by the biograph at Koster & Bial's last night, and they were well received. The vaudeville is exceptionally strong this week. Of course the Barrisons are a team in themselves.

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N. Y. Times, Nov. 17.

This week's bill at Koster & Bial's is unusally good. The American biograph, an invention reproducing light and motion, presented some new views of New York last night, including the Fire Department in action, and some interesting scenes.

New Haven, Paladium, Nov. 21. THE BIOGRAPH.

A Chance to See the Wonderful Machine Next Week.

The biograph, for which a number of local views have been taken. will be exhibited here next week, and New Haven people will have the chance to see the newest and the best of the inventions for the display of motion photography. Manager Poli has completed arrangements with the American Mutoscope Company, which owns the invention, to put it on exhibition next Monday at the Wonderland

It is gratifying to the New Haven public that Manager Poli has given them a chance to make comparison of the two machines and to satisfy themselves that America is still ahead of France in the reproduction and display of rapid motion photography.

St. Louis Star, Nov. 22.

The Thanksgiving week attraction at the Century will be C. B. Jefferson, Klaw & Erlanger's elaborate production, Palmer Cox's Brownies, crowded with new features, introduced since it was last seen here. The engagement will begin Sunday night, and there will be matinees Wednesday, Thursday (Thanksgiving day) and Saturday. Perhaps the most important of the novelties in this year's production is the American biograph, which will be witnessed between the acts of the spectacle.

The biograph is the latest invention and it is claimed the best for the reproduction of animated photography. Its views will be the entire size of the Century's curtain, and they will have a peculiar interest. Maj. McKinley reading a telegram while walking on the lawn of his Canton home; a Republican parade at Canton, O.; Joseph Jefferson in the toast scene from Rip Van Winkle; the Empire State Express, coming toward the audience at the rate of sixty miles an hour; a kissing scene between Trilby and Little Billie, with others of an equally attractive nature will be presented.

N. Y. Herald, Nov. 22.

There are a number of new features at Koster & Bial's this week. The ever interesting American biograph concludes the bill.

St. Louis Chronicle, Nov. 23.

"The Brownies" are as cute as ever and their engagement at the Century this week promises to be a very successful one. Many new features have been added this season. These include some beautiful scenic effects, several excellent specialties and the American biograph. The latter shows some very realistic views of current events. Among them is the Empire State Express coming toward the audience at the rate of 60 miles an hour.

New Haven News, Nov. 23.

The exhibition of Casler's biograph begins to-day at Poli's Wonderland theatre. Interest in this great American invention for the display of moving photographs has reached a high degree, and there is certain to be a crush at the popular theatre all the week. The biograph, it is quite certain, is far superior to the vitascope and the cinematographe, in perfection of detail, the stability of the pictures and the subjects of the views presented. Its magnifying power is nine times as great as the cinematographe, and its pictures are proportionally brighter. There is absolutely no vibration so that the picture on the screen has none of the disagreeable flickering noticeable in the other machines, and then the views being all of the American subjects, are much more interesting than the foreign views shown by the others. One of the most popular in the collection shows President-elect McKinley strolling around on his lawn and reading congratulatory telegrams, brought to him by his secretary. So natural and life like is this view that it seems to the spectator as if Major McKinley himself were there instead of his picture. Other immensely popular views are Niagara Falls. The Empire State Express, a Republican parade at Canton, Joe Jefferson in the drink-ing scene of "Rip Van Winkle," and Little Billee and Trilby. It is a display that will cause astonishment and delight.

St. Louis Star, Nov. 23.

The big Thanksgiving week attraction at the Century Theater is C. B. Jefferson, Klaw and Erlanger's now famous introduction, Palmer Cox's Brownies, crowded with new features that have been introduced in the piece since it made its first great success here. Chief among these is the American biograph, which has created a sensation in New York at Koster & Bial's. The biograph is introduced between the acts of the Brownies at the Century as a special feature. Among the subjects it shows the size of the entire theater curtain are President-elect McKinley walking on the lawn of his home at Canton, Ohio; the Empire Express coming head-on towards the audience at the rate of sixty miles an hour; a big political parade; Joseph Jefferson, the famous actor, in the toast scene of Rip Van Winkle; a scene between Trilby and Little Billie in Du Maurier's well known play; and others of an equally attractive nature.

St. Louis Post-Dispatch, Nov. 23.

We had the strange Brownies of Palmer Cox back with us last night at the Centu-They capered and danced and sang on the stage as merrily as they do in the book, and what is more to the point for theater-goers of to-day, they had the assistance of a lot of plump and well formed fairies not at all chary of a display of their charms. The spectacle has lost none of its charm during its absence from St. Louis, and there have been some new features added which, while properly not a part of the piece, furnish excellent entertainment. The biograph, a machine very similar to the vitascope, gives the most realistic and life-like pictures that have yet been shown here. The reproduction of the Empire State Express coming right toward the audience at the rate of sixty miles an hour is so natural as to be positively alarming. The instinct to get out of the way was so strong that many women rose hurriedly in their seats and one or two gasped audibly. There are a dozen views all told, sandwiched in between the second and third acts, and they should be seen. Next to the biograph, the warmest applause given by the house was to Mewhouse and Wafle in their guitar and mandolin speciality. played beautifully.

N. Y. Mail and Express, Nov. 24.

Three acts entirely new to Koster & Bial's audiences appeared for the first time at this popular music hall last evening, Lew Dockstader in his humorous monologue of things theatric, Tim Cronin, in his curbstone communings, and the Borellis, in a musical sketch. These, together with O'Brien and Havel, Werner and Rieder, Stewart, the human bicycle, the six marvelous Glinserettis, Lona and her five frisky Sisters Barrison, and the American biograph, which displayed scenes from the Yale-Princeton football game, go to make Thanksgiving week at the Thirty-fourth street establishment a very merry one.

St. Paul Globe, Nov. 24.

The special feature of the evening followed the play. It was the exhibition of the biograph, which casts upon a screen living photographs or pictures of moving objects, presenting to view all forms of life, from Trilby and little Billee spooning in the Latin quarter studio to the Empire State Express train, rushing by at the rate of forty miles an hour. The last view, which was repeated, aroused the audience to the highest pitch of excitement. The biograph is a whole show in itself.

N. Y. Evening Post, Nov. 24.

There were changes at nearly all the variety theaters last night. At Koster & Bial's Music Hall Lew Dockstader told stories that amused the audience. Some of the best features of last week, including the Glinserettis, acrobats, and the biograph, were retained. The latter was made thoroughly up to date by some spirited scenes of the Princeton-Yale football game.

St. Paul Pioneer Press, Nov. 24.

The biograph after the play was a decided success. Its effects are those of the animatograph, already seen at the Grand. But the new pictures are well nigh free from that vibration that rendered the animatograph effects so painful to the eye and the imagination. Last night's pictures were most excellent. One held his breath before the impressive speed of the approaching Empire express, whose great hissing locomotive seemed about to bury itself in the orchestra chairs.

The play will be repeated throughout the week, with an extra matinee Thanksgiving.

St. Paul Paper, Nov. 24.

The best thing on the bill comes last in the shape of twelve views by the biograph. Of these views the American rapids of Niagara and the Empire State Express are the best. The last arouses the wildest enthusiasm.

New Haven Daily Palladium, Nov. 30.

Casler's biograph will go on exhibition Wonderland theatre this afternoon. Elaborate arrangements have been made to insure its successful debut and there is little fear of any accident occurring to mar the opening of the engage-

ment to-day

A beautiful set of pictures has been arranged for the opening exhibition. ticularly attractive is the one which shows President-elect McKinley strolling about the lawn in front of his home in Canton, conversing with his secretary and reading congratulatory telegrams. There are many other views which are fully as lifelike and natural as this one. Specially notable are "A Stable on Fire," "The Niagara Rapids," "Joe Jefferson in Rip Van Rapids," "Joe Jefferson in Rip Van Winckle," "Empire State express," and "A Pickanniny's Battle." The display is a most brilliant one.

New Haven Morning News, Dec. 1, '96.

The first exhibition of Casler's biograph at Poli's Wonderland theatre was a pronounced success. The machine fully established its title as the best of the kind invented for the display of moving pic-

The biograph's superiority is chiefly in the perfection of outline and the clearness of the views on the screen, though the entire absence of vibration or flickering so noticeable in the cinematographe is like-wise a vital element of value. In watching the pictures thrown on the screen by the biograph, the eye is entirely at rest, not being taxed by those annoying "jumps" characteristic of other machines. And the pictures are of subjects that are of live interest and attractiveness.

New Haven Journal and Courier, Dec. 1.

Casler's biograph received a most enthusiastic welcome when it went on exhibition yesterday at Poli's Wonderland theatre. The machine is undoubtedly the most perfect machine yet invented for showing moving pictures.

Kansas City Star, Dec. 2, '96.

The real hit with the children was the biograph pictures. They had already cut loose at yelling with the Brownie fire department, but with the first and second alarm and the thundering of the New York fire department through Herald Square the applause grew into a tempest; the bathing of the black baby who kicked and struggled brought the house to a fever pitch, and a picture of a McKinley parade at Canton with the famous raccoon carried beside President-elect McKinley's portrait and the next scene of Mr. McKinley promenading in front of the house showed that the overwhelming porportion of the children were sound money children.

The final picture showed a railway

track with section hands working. Their tampers rose and fell and they moved about in the most natural way. The soout in the most natural way. The sound of an approaching train was heard in the distance; the puff-puff and the roar grew louder; the section men got out of the way; the thick puffing of white smoke appeared in the distance; the front of an approaching argine was seen growing. appeared in the distance; the front of an approaching engine was seen growing bigger and bigger, and nearer and nearer, and then the "Empire State express" dashed and roared across the stage at sixty miles an hour, with handkerchiefs waving from the windows. The children were up in their coats and a 160 little voices united in a seats and 2,160 little voices united in a shout that stopped people out in the street. From that moment the children simply acted with the performers and cackled.

Those who wonder at the enthusiasm of ordinary men over a lot of children are persons who either have none of their persons who either have none of their own or never saw 2,160 pretty, healthy, happy, smart Kansas City children gathered in one place, and therefore have

been unable to say.

New Haven Morning News, Dec. 4, '96.

When Edison invented the vitascope, using the principle of the kinetoscope to throw the moving pictures on a canvas screen, it was thought that the highest degree had been attained in this direction. Mr. Lumiere of Lyons, however, improved on the vitascope, inventing the cinematoon the vitascope, inventing the chieflato-graphe, which went a step higher in the art. And now an American Herman Cas-ler of Conastata, N. Y., has again come to the front, improving on all his predeces-sors and giving us in the biograph the most perfect machine yet devised to show

moving pictures

All three machines have been exhibited in New Haven. The cinematographe enjoyed a run of eight weeks at the Wonderland, and was seen by thousands. It has now been superseded by the biograph, which has the additional advantage of showing entirely American views as well as views taken in New Haven. In other cities also it is taking the place of the cinecities also it is taking the place of the cine-matographe, and President Manager Fynes of the Union Square theatre in New York has taken out the cinematographe after a six months run and is negotiating for the biograph. This means that on the entire Keith crewill as in other legitimate thea tuted, as well as in other legitimate theatres, and the cinematographe, like the vitascope and other less perfect machines, may have to have recourse to store shows and nickel in-the-slot devices to stand up. The biograph is so far superior, both in quality of the views shown and the perfection of their display, that there is really no comparison between it and any of the other machines for the display of motion photography.

The biograph is to remain on exhibition at the Wonderland next week, and any one who has seen the cinematographe can assure himself of the immense superiority of the other by seeing it and comparing it

with Mr. Lumiere's invention.

New Haven Journal and Courier, Dec. 5, '96.

The biograph will conclude the first week of its engagement at Poli's Wonderland theatre this evening. Next week it will be shown again and several New Haven pictures will be exhibited, including the Yale football eleven at practice. This is a very realistic picture, showing the faces of the men distinctly as they stand strained for the onset. As an additional special feature the three Macarte sisters will appear and present their phenomenal performance on the slack wire, which has been the sensation at Koster & Bial's during the past three months. This week's fine specialty performance will be given its final presenta-tions this afternoon and evening, and independent of the great biograph it is attractive enough to warrant a very large attendance on both occasions.

N. Y. Evening Sun, Dec. 7, '96.

The marvellous manner in which Joe Jefferson's toast scene from "Riv Van Winkle" is produced by the biograph merely indicates what an important part this photographic machine is going to take in dramatic affairs. Imagine what a sensation this machine would make to-day if Charlette Cushan Edwig Forrest Parkel Charlotte Cushman, Edwin Forrest, Rachel or Macready could be shown in the same manner. In this photograph of Jefferson his lips move so naturally that one can almost hear the words of that famous toast. Before long every famous actor in this country will be sitting for this machine, and thus twenty years hence pos-terity will be able to judge just how bad some of these actors were in their prime.

New Haven News, Dec. 8, '96.

That the biograph has won its way into the favor of the New Haven public was shown yesterday when it began the second week of its engagement at Poll's Wonderland theatre. Very large audiences both afternoon and evening showered thunders of applause on its beautiful moving pic-

ture

When the local views were shown there was considerable enthusiasm, especially when the view showing the Yale football eleven at practice was thrown on the screen. This is a perfect picture, so minute being the detail that it is possible to catch and recognize even the features of the players. Anyone who has seen the team at play and knows the men can readily distinguish them. For one who does not understand the technique of football the picture is interesting for the out-line it gives of the movements of the game. Another particularly interesting view shows the Winchester Armory employes going to dinner at the sound of the noon whistle, and in this picture also the faces and features of individuals may be easily distinguished.

Detroit Evening News, Dec. 8, '96.

The biograph was given its first exhibit at Wonderland yesterday afternoon before an immense audience, and in the evening the pretty little museum theatre was hardly capable of holding the crowds. It is a marvelous invention, so great an improvement upon the eidoloscope and vitascope that they are not comparable.

Detroit Tribune, Dec. 8, '96.

By long odds the best and most perfect living pictures yet thrown on a canvas from a mechanical contrivance are those now being shown at Wonderland by means

of the biograph.

The pictures are shown upon a canvas of the same size as the theater curtain and hence life-size presentations are made. The great defect in all other presentations that of an eye-tiring quivering in the photographic representations, is reduced to a minimum, so slight that facial expressions are plainly visible. Detroit Journal, Dec. 8, '96.

The biograph is a great invention. By the use of the biograph the talent of great actors may live, after they are dead. One of the views on the canvas at Wonderland yesterday showed Joseph Jefferson in the drinking song. Every picture, every facial expression of the great actor, was as perfectly presented as if he had been acting "in the flesh" before the audience. In ten years from now such a set of animated pictures will be invaluable. What would the world give to-day to see Forrest play "The Gladiator" or Booth play "Hamlet?" Had the biograph been invented only a few years ago these two great tragedians could to-day be seen in their masterful interpretation of these roles as realistically, almost, as if they still lived and trod the boards.

Detroit Free Press, Dec. 8, '96.

One of the most remarkable inventions of the present period is the biograph, the star attraction at Wonderland. Yesterday afternoon realistic scenes were thrown upon canvas, so lifelike in fact, that for the moment the spectator was oblivious to all around him.

New Haven Union, Dec. 8, '96.

The biograph was given a most hearty reception at Poll's Wonderland theatre yesterday when it entered on the second week of its engagement. Very large audiences were present both afternoon and evening, and the enthusiasm was unbounded as the beautiful views followed each other on the screen.

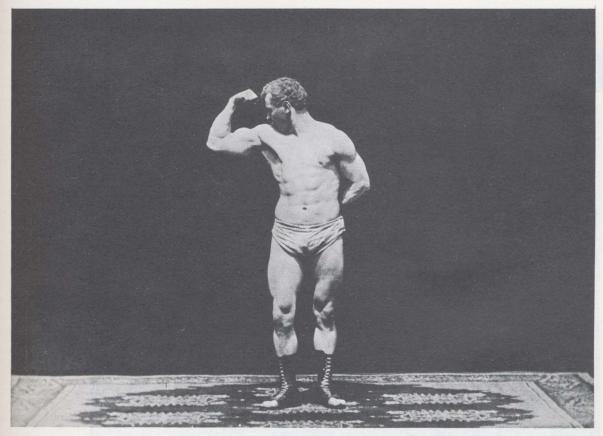
New Haven News, Dec. 9, '96.

The biograph is making a sensation at Poll's Wonderland theatre this week with the local views that are being shown. Particular interest has been aroused by the picture which shows the Yale football eleven at practice. So distinctly outlined is the detail of this view that one can clearly see every feature of the players, even to the look of anxiety and determination as they line up in their several positions. The coachers, too, can be clearly distinguished, Pa Corbin, Kid Wallace and Josh Hartwell showing up particularly clear. In the view which shows the Winchester Armory employes going to dinner anyone can pick out the members of the group who may be known to him. Both pictures are warmly received at every exhibition, although the enthusiaim is extended likewise to the Empire State express and other views held over from last week.

The biograph is shown afternoons at 3 and 5, evenings at 8.30 and 10.20.

THE WONDERFUL MUTOSCOPE SHOWING

MOVING PICTURES PHOTOGRAPHED FROM LIFE



SANDOW

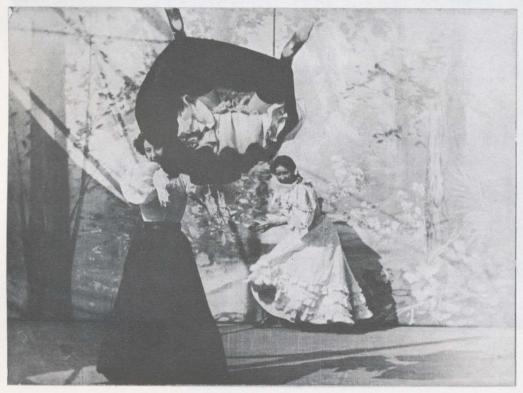
The Famous Strong Man and Athletic Marvel of the Country, in his Great Muscular Exhibition.

No. 37.

A Mutoscope card titled SANDOW was copyrighted by the American Mutoscope Company on December 18, 1896. In November of 1902 and June of 1903, the American Mutoscope & Biograph Company copyrighted two films with this same title; neither motion picture was more than 20 feet in length.

THE WONDERFUL MUTOSCOPE SHOWING

MOVING PICTURES PHOTOGRAPHED FROM LIFE



DROP NICKEL IN SLOT-KEEP TURNING CRANK TO THE RIGHT, AND YOU WILL SEE

* THREE JOLLY GIRLS *

AND THE FUN THEY HAD WITH THE OLD SWING.

\$5.00 for an Idea.—The Proprietors will pay \$5.00 for any suggestion of a good scene adopted and used by them in the Biograph or Mutoscope. Scenes submitted should be minutely described. Comedy scenes are preferred. In case two or more persons submit the suggestion the money will be paid to the party whose suggestion is first received. Address all suggestions to

AMERICAN MUTOSCOPE CO., 841 BROADWAY, NEW YORK CITY.

No. 246,

Another little film photographed around 1897; it was intended only for the Mutoscope flip card device and was not copyrighted. Note that the word "Nickel" has been blocked out and the word "Coin" substituted.

In 1897, just a year after the first public exhibition of their projection equipment, American Mutoscope and Biograph reprinted a conglomerate of a full year's press comments from newspapers throughout the United States, as well as two pages of similar reviews from England, where the Biograph was also being shown to audiences that, from the reports, were just as entranced as their American cousins.

THE

AMERICAN BIOGRAPH,

Patents Allowed and Pending.

(Inveniton of Herman Caster.)

OWNED AND CONTROLLED BY THE

AMERICAN MUTOSCOPE COMPANY,

General Offices; 837-847 BROADWAY, NEW YORK.

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PRESS OPINIONS.

NEW HAVEN NEWS, JAN. 6, 1897.

The Biograph is more popular than ever this week at Poli's Wonderland theatre. It is recognized now as a marvel in the line of displaying moving photographs, and that, whatever claims may be set up for instruments of foreign manufacture, America is still ahead in this field of invention. And the fact that local views are made for the Biograph gives it an additional element of merit.

BOSTON JOURNAL, MAY 2, 1897.

The Biograph pictures are undoubtedly one of the most taking features of each week's programme.

BOSTON HERALD, MAY 2, 1897.

Every week serves to emphasize the growing popularity of the Biograph, whose motion pictures increase in interest with each fresh programme.

PUEBLO (COL.) PRESS, MAY 4, 1897.

The Biograph is a wonder; and more than met the expectations of those that witnessed the beautiful life pictures that were presented. On our way out of the opera house everyone we heard speak of the entertainment seemed delighted with the evening's enjoyment.

SAN FRANCISCO EVENING BULLETIN.

VAUDEVILLE.

The new attractions at the Orpheum this week are Madame Urbasany and the American Biograph. The Biograph is the best thing in the way of projectoscope machines that has ever been seen here or anywhere else. All the pictures are thrown out clearly cut and there is an absence of that shivery stuff that made the animatascope so objectionable to many people and so tired the eyes. All the displays are fine, but those of the Chutes and Niagara Falls are simply grand.

NEW YORK TELEGRAPH-MERCURY, JUNE 1, 1897.

There are fifteen or twenty motion picture machines in England, but an American form of the machine—the Biograph—leads them all. I have seen seven types of these machines, all told, and the Biograph is the best of the lot as regards absence of vibration and clearness of definition. They have some of the best pictures, too.

PHILADELPHIA RECORD, JUNE 1, 1897.

The Biograph is still a popular card, many of its views eliciting roars of laughter.

BOSTON JOURNAL, JUNE 8, 1897.

The Biograph pictures of the Brooklyn Jockey Club races were the best things in that line that have been done by the wonderful motion picture device. The finish of the three-quarter mile dash and the winning of the handicap proving very exciting. BOSTON JOURNAL, JUNE 27, 1897.

The local pictures in the Biograph have made that nineteenth century wonder as great a favorite with amusement lovers as it was when first exhibited, and the applause that follows each picture proves very clearly that the enterprise of the management in securing local views is appreciated. The harbor scenes and the photograph of the chutes are among the best views yet given in the Biograph. The throwing over of one of the immense walls of the big Wales building, on the site of the new South Station, will be added this week, with one or two comedy pictures, and, perhaps a turnout of the fire apparatus stationed at Fort Hill Square, headed by Chief Webber.

BOSTON POST, JUNE 29, 1897.

The throwing over of the immense wall of the Wales building, on the site of the new south station, is one of the most interesting pictures that has yet been shown in the Biograph, and its exhibition yesterday was followed by a loud burst of applause. The way the workmen hustle to get out of the way as the immense wall, with its 120 tons of brick and mortar topples to its fall, is lifelike and realistic.

PHILADELPHIA NEWS, JUNE 29, 1897.

The marvelous Biograph has not lost any of its power to attract and delight and at every performance. The scenes are greeted with thunderous applause.

BOSTON TRAVELER, JULY 1, 1897.

It must be confessed that the list of pictures now running in the Biograph at Keith's are the most interesting that have been shown since the exhibitions of this nineteenth century wonder began. It is not that the majority of them are local subjects; but that they have been selected with good judgment as to what would interest people all over the country.

THE MAIL AND EXPRESS, NEW YORK, JULY 13, 1897.

The American Biograph continues its prosperous career, and there is the usual promise of a half dozen new views. The Biograph's main strength relies in the timeliness of its subjects all of which are of American atmosphere.

PHILADELPHIA NEWS, JULY 27, 1897.

The Biograph still continues to be a most successful feature. One never tires of seeing the scenes shown by this wonderful machine. They are so realistic that you cannot but think they are taking place right before your eyes.

NEW YORK JOURNAL, JULY 28, 1897.

The fame of the Journal Junior Republic is spreading. Up at Keith's they are showing the Biograph pictures of actual scenes at the Republic. The gem of the lot is a court scene taken in the open air at the farm.

A chicken thief was convicted on wing testimony. One of the lens flew out of his coat and tiny chickens fluttered down from their cozy hiding place in the culprit's hat. Then there is a series of illustrations showing the boys helping to load hay. Lastly, the evening parade and review are presented in a way to make a Seventh Regiment man at the State camp green with envy.

These pictures are also to be shown in London at the Palace Music Hall in a few days, as duplicate films have been shipped already, and in the English provinces at five other points. Films will also be sent to Australia. In this country, besides the pictures shown at Keith's others will be exhibited at Keith's in Boston and Philadelphia and in theatres at Toledo, Chicago and Asbury Park. In Philadelphia they will be shown in Washington Park and Willow Grove. Three times a day these biograph scenes prepared by the best artists and mechanics of the American Mutoscope Company will be shown. It took 4,800 separate exposures of one one-hundredth of a second each to complete these film pictures. The apparatus necessary to do this weighed more than two tons, but the Mutoscope Company spared no pains to transport men, machines and materials to the Republic in order to secure pictures which seem certain to be immensely popular all the world over.

BOSTON BUDGET, AUG. 8, 1897.

The Biograph continues one of the strongest and most admired features of each week's show.

NEW YORK PRESS, AUG. 10, 1897.

These pictures (The Biograph) have been shown at Keith's for fourteen months without cessation, the longest run ever enjoyed by a vaudeville feature in one house.

ATLANTIC CITY (N. J.) PRESS, AUG. 16, 1897.

Thousands viewed the Atlantic City Fire Department scene on the Biograph yesterday and at times last night the crowds were so great that it was almost impossible to get within fifty feet of the entrance.

The pictures are perfect from the time Chief Williamson's team came down the street at a full gallop followed by the States, Neptunes and others all at full speed, with smoke pouring out of the stacks of the engines.

Every detail showed up plainly and the scene is to say the least, exciting. Toward the last when the Beach Pirates come running down the street, followed by the Good Willis' Chemical hook and ladder and patrol, they bunched, and the spectator can readily see that there is going to be a mix-up. The Pirates pass the biograph machine when the chemical engine horses rush full into the photographing machine, breaking it into fragments. When this happens it appears as if the horses are about to run off the stage into the audience. The picture was witnessed by Chief Williamson, and other officials yesterday, all of whom pronounced it the greatest ever shown here.

BOSTON TRANSCRIPT, AUG. 17, 1897.

It were almost impossible to speak too enthusiastically of the new and startling pictures of the Biograph.

PHILADELPHIA NEWS, AUG. 17, 1897.

The Biograph that wonderfully realistic reproducer of scenes, still continues to attract much attention.

NEW YORK MAIL AND EXPRESS, AUG. 21, 1897.

Every week new and representative scenes are added to the collection which the American Mutoscope Company exhibits from its Biographs. Those shown at Keith's last night were as satisfactory in the presentation of typical views as any that have been taken, while in sprightliness of subject and smoothness of action they were superior to most of them.

BOSTON JOURNAL, AUG. 24, 1897.

The Biograph pictures were just as much admired as if it was the first instead of the ninth month of their run, as the new subjects added to this week's list proved very interesting, especially a "vanishing lady" act.

ATLANTIC CITY, (N. J.) DAILY UNION, AUG. 26. 1897.

The Biograph, opposite the pier, sets up one of the most interesting programs on the boardwalk. The scenes are capital. The local scenes, including the Fire Parade, Boardwalk, the Big Fish Net, etc., are splendid.

BOSTON JOURNAL, AUG. 31, 1897.

Popular almost as the first day it was exhibited, the Biograph continues to amuse and interest people.

BOSTON JOURNAL. SEPT. 5, 1897.

There is no preceptible loss of interest in the Biograph pictures, which continue one of the most attractive numbers in the daily show.

BOSTON TRAVELER, SEPT. 7, 1897.

The new pictures in the Biograph made a hit. A view of the Atlantic City Fire Department was shown, accompanied by a note stating that the box was demolished while the picture was being photographed, and only the film receiver left uninjured. Just at the close, the engine which caused the trouble can be seen in the lower left-hand corner being forced over by the chemical which preceded it swerving to avoid a hand engine. It is a fine fire picture.

CHICAGO RECORD, SEPT. 7, 1897.

Those persons who wish to see the Queen's jubilee may do so by going to the Masonic Temple roof theatre this week, where the biograph is faithfully reproducing the scenes of last June. Every detail of that epochmaking event is brought out with startling fidelity, and the audience cheers and applaudes until the laiewyts is given.

PHILADELPHIA NORTH AMERICAN, SEPT. 9, u897.

Last but not least, the Biograph did a great act of its own, and presented a series of pictures, many of which are new and represent Philadelphia scenes. Not the least of the scenes presented is the great steam shovel of the Reading subway in operation and the mounted police.

PHILADELPHIA LEDGER, SEPT. 9, 1897.

The Biograph, that never failing source of wonder and amusement, as usual elicted round upon round of applause.

BOSTON COMMERCIAL, SEPT. 9, 1897.

The wonderful Biograph will never lose its interest to the patrons of this popular theatre, as has been demonstrated this week. No one ever tires of seeing pictures, and when they are endowed with life and motion they are doubly attractive. The view which has caught the big audiences at Keith's this week is a view taken from the front of a train passing through the Haverstraw tunnel. It is by all odds the best thing the wonderful Biograph has yet displayed, and creates the wildest enthusiasm every time it is thrown upon the canvas. First there is a view of the track and surrounding scenery, then the entrance to the tunnel is observed ahead, and entered by the train; the train enters the tunnel, but while it is passing through there is momentary darkness until it emerges at the other end of the tunnel and the panoramic view of the country is continued. The merry-go round at Coney Island pleases the children as much, if not more, than it would if they were really participating in the dizzy whirl. The review of the troops at Aldershot by Queen Victoria is a fine exhibition of drill and marching. No one should miss seeing these pictures and enjoying the big vaudeville programme furnished.

BOSTON JOURNAL, SEPT. 14, 1897.

The Biograph had some of the best pictures that have been shown since it began operation, those of the review of the British regiments at Aldershot by Queen Victoria being splendid, and should be seen by every militiaman. This wonderful device is one of the most popular features of the weekly show, and deservedly so, too.

PHILADELPHIA NEWS, SEPT. 14, 1897.

The splendid local scenes presented by the Biograph have aroused the greatest interest and are greeted with thunderous applause. They are well deserving of all the success gained.

BOSTON IDEAS, SEPT. 18, 1897.

The Biograph continues on its successful career and is now in its tenth month with no sign at all of being withdrawn for another six months.

BOSTON TIMES, SEPT. 19, 1897.

The Biograph will continue to interest and amuse with new pictures. It is easily one of the most appreciated features of the weekly show at Keith's, and will continue to be just so long as a change in pictures can be made of sufficient interest.

PHILADELPHIA RECORD, SEPT. 19, 1897.

The popularity of the Biograph which has been exhibited continuously for nearly a year, is undiminished.

BOSTON HERALD, SEPT. 21, 1897.

KEITH'S THEATRE,

There will be no lessening of interest in the wonderful Biograph if the promoters manage to give a programme such as was shown yesterday to large and delighted audiences at Keith's. The principal new views was a panoramic picture taken from the front of a train passing through the Haverstraw tunnel. It is easily the best thing yet put on view, and it does not matter how often a person may have seen the new invention, he will be surely delighted with this picture. One first has a view of the track and surrounding country, then the entrance to the tunnel looms up ahead, draws nearer and is finely entered. There is a momentary darkness, such as one experiences when suddenly plunged into such a tunnel, and then the opening at the other end appears and finally the train emerges into the light once more, and the beautiful panorama of scenery is continued. The applause which followed was the heartiest accorded any picture since the Empire State was first shown. Two other interesting pictures, especially for the young folks who engage in such pleasures, was a reproduction of a merry-go-round, and the unfamiliar (to Bostonians at large) steeplechase course, as it is called at Coney Island. The pictures of the review of the British soldiery at Aldershot by Queen Victoria are inspiring, full of life and action, and furnish a study for all who are interested in model marching.

BOSTON GLOBE, SEPT. 21, 1897.

New pictures, admirable photographs, all of them, have given the Biograph a new lease of life, and its share in the continuous performance at Keith's yesterday was no uncertain factor in pleasing the big audiences which had assembled afternoon and evening. The most remarkable photograph, the first of the kind made, is a panoramic view of the track and surrounding country on one side of the famous Haverstraw tunnel, into which the train plunges. There is darkness for a few moments and then the opening at the other end becomes visible and the train emerges shortly and you are treated to some scenery and a glimpse of the river.

BOSTON JOURNAL, SEPT. 21, 1897.

The programme was an entertaining one, the most popular feature proving to be the Biograph, which exhibited the greatest series of motion photographs yet shown by this device. The scene was the passage of the famed Haverstraw tunnel, and a panorramic effect was gained by placing the photographic apparatus on

the front of a flat car, which in turn was run in front of the engine. All the curves of the road are shown as the rails slip by, the beautiful scenery on each side, and the tunnel entrance is shown up to the very instant that the train plunges into its dark recess. There is a moment of darkness, and then a faint ray of light is seen glimmering ahead, which gradually enlargens, and the picture again shows the roadbed and surrounding scenery on the other side, with a mountain in the distance. It is a most realistic picture, and the audience wanted it repeated, but that was impossible. Two other subjects that claimed a fair share of applause were a reproduction of a merry-go-round full of children, in active operation, and a steeplechase, a form of amusement for young folks, which Bostonians know little about. The marching pictures taken at Aldershot, were also good.

DENVER (COL.) REPUBLICAN, SEPT. 23, 1897.

There were tumultuous cheers for the Biograph.

BOSTON TIMES, SEPT. 23, 1897.

The Biograph still maintains its grip on popular favor, and several new pictures will be shown the coming week. The great panoramic photograph of the passage of the Haverstraw tunnel, which has been the talk of Boston the past week, will be continued.

LOWELL, (MASS.) COURIER, SEPT. 24, 1897.

The pictures now running in the Biograph (at Keith's) are among the best yet exhibited by that great device and a panoramic reproduction of a trip through Haverstraw tunnel has been the talk of Boston the currant week.

NEW YORK MAIL AND EXPRESS, SEPT. 25, 1897.

WHERE THE PAST SPEAKS.

What the Biograph is doing for the Future Historian—Life reproduced on Canvas.

What the invention of the alphabet has done in the preservation of the facts of history, the Biograph and kindred inventions promise to do in the restoration of historical atmosphere. The future student of this age will have at his command the moving and glowing simulacra of its vital forces. The archaeologist of the thirteenth century will be able to transport his audience back into the very scenes in which his rude ancestors disported themselves in the closing days of the nineteenth century. He will see his forebears at work and at play, and there will smile out of the canvas the faces that march in processions which have marched into history.

That is what the Biograph or its successors will assuredly do. It will abolish the past, or rather, the past will speak through it to the present, and a thousand years will be unto this marvelous device of man's brains as a single day. What a lesson there would be taught if the great scenic events of antiquity were thrown upon the stage as nightly the events of this time are thrown before the audiences of the town's theatres! To see a Roman triumph—commander, chariots and captives—trailing through the streets of the ancient capital would be as the flood of ages had been arrested and were returning into the exhaustless urn of time.

The combat of gladiators in the arena amid the arrested gaze of thousands, the battle of chariots for supremacy in the Stadium, the revelry of the multitude in the gardens of the Tiber are all vanished memories of a time which the chronicler vainly seeks to restore from the fragments of statuary and the lifeless record of the inscriptions. If the Biograph or any aforetime equivalent had depicted these ceremonial and fete occasions in the life of departed nations, this generation would have an acquaintance with the remote past such as it does have with the generation that has just left the stage.

The picture shown herewith is a single moment of the Biograph as it is now exhibited at Keith's by the American Mutoscope Company. It is just a glimpse of the Haverstraw tunnel as seen from a West Shore locomotive the instant before it emerges into the sunlight. Whatever form the travel of the future will take there will never be a time when the representation of the flight of this invisible locomotive will not be profoundly interesting.

The way in which the unseen energy swallows up space and flings itself into the distances in as mysterious and impressive almost as an allegory. A sensation is produced akin to that which Poe, in his "Fall of the House of Usher," relates was communicated to him by his doomed companion when he sketched the shaft in the heart of the earth, with an unearthly radience thrilling through it. One holds his breath instinctively as he is swept along in the rush of the phantom cars. His attention is held almost with the vise of a fate.

That is one presentation of the genius of the age as it has expressed itself in the control of vast mechanical forces. Another is the more familiar view of the Empire State Express, now a black speck in the distance, now a smoking and roaring vision, now a mighty actuality, freighted with precious lives and looming large with the threat of its bulk and its terrible velocity. The hasty stepping aside of the track hands, the flutter of flying handkerchiefs and the cloud of dust and rattling pebbles in its wake add the vivid detail which the consummate art of nature will not neglect to this picture. Half of New York has seen the view, but it is witnessed always with the fresh delight which the contemplation of vast and effective power engenders.

In the same series are shown views which show life rather than force. Such are the spectacles of that vivacious steeplechase course at Coney Island, of the baby merry-go-round and of the ludicrous weights who burrow in flour for silver coins, because Halloween night affords warrant for such foolishness. The future generations will ponder over them somewhat curiously, it may be surmised, and reconstruct their own philosophy of end-of-the-century society. As they see the Coldstream Guards parading across the platform they will have recalled to them a jubilee quite as interesting in its way, perhaps, as when the victorious consuls dragged barbarian kings in chains amid the loot of their triumphal marches.

There is another view in which the self-conscious side of humanity is shown, and surely the thirtieth century man will have something in his nature that will tell him that while the camera was true the subjects struck a false note. The scene discloses the Beach at Atlantic City with the surf bursting and flashing into foaming cataracts and the bathers plunging and splashing in the foreground. The waves rise and fall as they will do ten centuries to come. They are natural. But that riot of frolicking men and women know beyond peradventure that they are being photographed. There is no repose among them. They are all performing. They splash and hustle each other and cut pigeon wings and throw flipflaps innumerable. It is more like a procession of bacchantes as pictured on an ancient vase than a gathering of sober and decorous citizens on a beach not so very far from Philadelphia. And so the future ages can point their own moral.

The life which is expressed in ceremonial and pageantry is best fitted by the circumstances of its being for the exploitation of the active camera. The crises of history, the great debates, the decisive battles, the secret councils that determine epochs must remain unexpressed by mechanical invention. But for those occasions where deeds are commemorated rather than performed, and where customs are followed rather than originated, it is doubtful if the chronicler will have more effective aids than the Biograph.

BOSTON TRANSCRIPT, SEPT. 26, 1897.

The Biograph showed a new moving picture that was one of the best ever seen at Keith's. This was a panoramic view taken from the front of a moving train as it approached and passed through the Haverstraw tunnel, showing the track and surrounding meadowland apparently moving toward the spectator, then the darkness of the tunnel, the first glimpse and gradual enlargement of the opening ahead, framing the growing mountain and stretch of track and country beyond.

BOSTON HERALD, SEPT. 26, 1897.

The latest pictures in the Biograph are causing that wonderful device to be more talked about than at the outset, and during the past week the exhibition of the Haverstraw tunnel picture has been the signal for the greatest amount of applause heard during any performance. In making this picture the Biograph camera was placed on the platform of a baggage car, which was placed in front of an engine and pushed through the tunnel at the rate of 50 miles an hour. More than two miles of scenery is shown on the curtain, with the Highlands of the Hudson on one side the track, and the river on the other before entering the tunnel, and what are known as the High Tor mountains are plainly in view as the train emerges form the tunnel. It is a great picture.

BOSTON GLOBE, SEPT. 26, 1897.

The list of pictures in the Biograph are the best that have been seen since the famous invention began its triumphal career in Boston. That of the Haverstraw tunnel is more wonderful than the Empire state express or the smokeless fire engine, and its presentation each performance is greeted with loud applause. Among the new views this week will be a lawn party at the residence of the Prince of Wales, London; an aerial slide at Coney Island, the board walk at Atlantic City and a threshing machine at work.

BOSTON JOURNAL, SEPT. 26, 1897.

The Biograph is making a bigger hit with the Haverstraw tunnel picture than it did when the Empire State picture was first exhibited. This motion photograph is altogether the best thing of the kind yet exhibited, and it matters not how often the pictures may have been witnessed before, this one compels applause from the most blase in acknowledgment of its wondrous life and movement. New views the coming week will include a lawn party on the grounds of the Prince of Wales at Sandringham, a threshing machine at work, the board walk at Atlantic City, and the aerial slide at Coney Island, one of the most popular forms of amusement at that noted resort.

NEW YORK DAILY NEWS, SEPT. 26, 1897.

The Biograph runs along merrily enough and is now fast nearthe end of its first year (at Keith's) with no sign that it is to leave us.

BOSTON TRAVELER, SEPT. 28, 1897.

The Biograph was a surprise, even to those who have a long acquaintance with it. A few of the best of the familiar pictures were shown and several new ones were added, the most interesting of which was, perhaps, the Prince of Wales' lawn party.

BOSTON HERALD, SEPT. 30, 1897.

What is labelled "The Haverstraw Tunnel" picture in the Biograph at Keith's is really the most interesting series of motion photographs yet shown by the wonderful invention. The Haverstraw tunnel is located on the west bank of the Hudson river on the line of the West Shore railroad, and it is at the point where the road comes out through the highlands on to the river bank that the tunnel is located, a short distance below West Point. In securing the view a baggage car was placed in front of an engine, which pushed it through the tunnel at the rate of 50 miles an hour. Some two miles of scenery is covered by the view.

BOSTON HERALD, OCT. 1, 1897.

Have you been through "The Haverstraw tunnel?" It is about as thrilling a sensation as really riding on an engine's cow-catcher, only the "scenery" can be better appreciated than in that perilous position, as the spectator has no fear of dropping off. Nothing has yet been done in motion photography to compare with the wonder of this Biograph picture. The road becomes alive; one can scent the woods, and feel the sunshine, and then the deeping shadows. Through this noon-day so familiar to the railroad traveller one is propelled to invisible force; only the click click on the steel rails breaks the silence. When a man crosses the track one almost screams to him; but presently all is darkness? It is the tunnel. Than the gradual glimmer of light again; then into the fulness of the summer day, curving along the superb roadbed, banked by plautations of maples and pines, and so on and on. What a revelation of the magic of this wonderful epoch? What in the world should we do had we never known it?

CHRONICLE, CAMBRIDGE, MASS. OCT. 2, 1897.

The Biograph is a bigger feature than ever before, the marvelous Haverstraw tunnel picture proving to be the biggest hit of anything yet exhibited by the marvelous invention.

NEW YORK MAIL AND EXPRESS, OCT. 2, 1897,

The biograph is retained. The Haverstraw tunnel view continues nightly to cause cheers, and is by far the best of the series, quite eclipsing the famous Empire State Express scene.

BOSTON BEACON, OCT. 2, 1897.

The Biograph picture of the Haverstraw tunnel is the best thing of the kind yet shown, and should be good for weeks. It is a remarkable photograph, and it does not matter how often one may have seen this wonderful machine the new pictures have a fascination for them.

BOSTON GLOBE, OCT. 3, 1897.

Entering upon its 42d week at Keith's the wonderful Biograph continues to be one of the star attractions of the excellent program printed elsewhere. Its latest achievement, the panoramic picture of the entering and emerging from the Haverstraw tunnel, on the bank of the Hudson, is properly regarded as the best thing in the motion-photographic line yet accomplished, and the view should be a popular one for many weeks to come.

BOSTON HERALD, OCT. 3, 1897.

BIOGRAPH PICTURE OF THE PROVIDENCE DIVISION WRECKING TRAIN.

An excellent Biograph picture was taken of the Providence division wrecking train yesterday morning at the Roxbury shops, and when it is thrown upon the screen at Keith's new theatre it will surely create a sensation. The exposure lasted a full minute,

and in that time 2400 separate pictures were taken.

This train is said to be one of the completest of its kind in the country, and in many respects excels those of the Pennsylvania system. Everything that familiarity with the common disasters to which every road is liable could suggest is to be found in the equipment of this train, and manned by a crew that is familiar with all its details from careful drilling, it has become an important agency in the restoration of interrupted traffic in the least possible time.

No less than \$20 worth of films were wasted before the camera and its appurtenances were declared in proper order, and then, in response to two sharp blasts from a locomotive standing near the roundhouse, the wrecking crew nimbly climbed to their respective places on the several cars, the throttle valve was opened and the train moved out of the yard at increasing speed. The whole operation occupied but 40 seconds, 20 seconds less than the time set for the Biograph. A number of the railroad officials were present to witness the interesting proceedings.

Later in the day a picture was taken of the cars emerging from the gradient of the subway on the Public Garden.

BOSTON POST, OCT. 3, 1897.

The Biograph has taken on a new phase of life with the introduction of some wonderful pictures, especially the Haverstraw tunnel view, which is undoubtedly the best yet shown. The photographing apparatus has been at work about Boston for more than a week, and the operators think they have got at last one good picture that will excel in interest anything yet exhibited. It will be a panoramic view, into which appears and disappears the finest railroad train in America, the Fall River "boat train." It will probably be put on a week from to-morrow.

BOSTON JOURNAL, OCT. 3, 1897.

The Biograph continues its wonderful popularity, pleasing old admirers and making new ones at every performance. The Haverstraw tunnel picture is unquestionably the best thing which has so far been exhibited, and it does not matter how often a person has seen the marvelous invention, he will want to take this trip through a tunnel on a phantom train.

BOSTON TIMES, OCT. 3, 1897.

The Biograph is a bigger feature than ever before, the marvelous Haverstraw tunnel picture proving to be the biggest hit of anything yet exhibited by the marvelous invention.

PHILADELPHIA NEWS OCT. 4, 1897.

The Biograph has been a feature of the Bijou for some time, but it never fails to be greeted with applause. A reason for this is found in the wonderfully realistic scenes and the fact that the views are changed constantly. The Haverstraw tunnel scene is a big hit.

PHILADELPHIA CALL, OCT. 5, 1897.

The Biograph which began the forty-first week of its run, is as popular as it was on the first day this moving picture device was exhibited.

BOSTON POST, OCT. 5, 1897.

The Biograph pictures were great, especially bicycle pacing at Charles River Park, the close of the four-oared race at Henley and the review of the Prince of Wales' own regiment, the Lanciers, the last two in particular being full of life and motion. The Haverstraw tunnel view is still the biggest thing in the list, though the operators predict that some of the views they have taken here will supersede it in popular favor. The first of these will be shown on Monday next, being the Fall River line boat train, running 60 miles per hour, near Hyde Park, and the Ancient and Honorable Artillery Company, which was taken yesterday morning.

BOSTON HERALD, OCT. 5, 1897.

The Biograph pictures were splendid, especially that of the Henley regatta, which was full of life and animation about the finish line, where the two four-oared crews cross. That of the Prince of Wales' Lanciers in review before the Queen was also good. The Haverstraw tunnel view went just as strong as when first shown, and will not be superseeded in popular favor until that great train picture made in Boston last week is shown, which will probably be on Monday next, when the Ancient and Honorable Artillery will likewise parade on the screen, having been caught at the junction of Summer and Lincoln streets yesterday morning.

NEW YORK DAILY NEWS, OCT. 5, 1897.

The wonderful Biograph kept on its career. Cheers are now created by the marvelous Haverstraw tunnel scene, taken from the front of a moving train as it passes in and out of the tunnel.

BOSTON TRANSCRIPT, OCT. 8, 1897.

EXCURSIONS WHILE YOU WAIT.

The application of electricity to realistic illusions has perhaps achieved its most notable triumph in the Biograph. It illustrates new ideas of action and fresh phases of progress so naturally and completely, and recalls previous experiences so vividly that the least travelled person can form a pretty fair conception of how the world wags without leaving home. But the Biograph is as yet only at the threshold of great and marvellous revelation. Its capacities for entertainment and instruction are almost limitless. Its possibilities outrun the imagination, and they are steadily and richly unfolding. Already an advance has been made, more significant for what it suggests than for what it has yet given us.

At one of the most popular theatres of the city there is presented to the public by the processes of the Biograph a brief trip—all too quickly ended—up to, through and beyond the Haverstraw tunnel. Here, unlike all else in this particular branch of the entertainment, the experience of the beholder is subjective rather than objective. He is not simply sitting still and looking at figures or objects in motion. He enters, or seems to enter, into that motion. He is travelling at express, speed on the West Shore Railroad and sees the tracks before him, with the black portal through which he must pass in the distance. Quickly the distance lessens and then he enters the tunnel. There is a moment of darkness and a speck of light shows up at the farther end. It grows larger and larger until at last he emerges and an expansive scene of natural beauty greet his vision. On one side is the lordly Hudson, and on the other a noble section of those wonderous beauties that have given a deserved fame to both shores of that magnificient river.

The journey ends blankly and abruptly, and the spectator breathes a regretful sigh because the vision has fled, but the possibilities it has opened up hardly stop short of the limitations of finite things. We can see the things of time and sense brought to us; we need not go in search of them. It is no longer a great affair for the mountain to come to Mahomet. The early essays that led up to the development of the telephone were between points very near to each other—so near that a vigorous shout would probably have conveyed the message as directly as the

experimental way and more distinctly. But now we can talk with Chicago and beyond as readily as with our next-door neighbor. Why may not the Biograph be elaborated so as to do as much for our faculty of observations as the telephone has done for our faculty of speech? All that is necessary is to extend and perfect the service on lines already laid down. No new principle is needed for the realization of all this.

Why may not excursions be made up by those who cater to the entertainment of the public, to all points, especially remote points of interest. The trips might vary to suit the season. But a transcontinental journey is always interesting. Of course it would take time, because the Biograph is a transcript of realities, and a trip to the Pacific coast takes time. But a series of entertainments might be given covering the entire distance, extending over several nights and costing perhaps five dollars or possibly more per head. People are willing to take time when it comes after business.

An excursion to California, then, for five or six or even ten

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An excursion to California, then, for five or six or even ten dollars, with nothing extra for sleeping car or meals, or tips to porters, would inevitably be very popular. Over the hills and through the valleys; across the rivers and by the lakes, with here and there a cataract in the distance; skimming the prairies and skirting the canyons, till at last the Golden Gate comes into view—all this is the splendid picture which up-to-date achievement hints to the future. Those who didn't care for the whole might abbreviate at pleasure. They could enjoy the beauties of the Mohawk Valley and get off at Niagara Falls or Chicago. The main thing is that through the marvels of science and the ingenuity of man, space is becoming a very little thing, and shortly the ends of the earth may almost be brought together in one's own drawing-room.

BOSTON IDEAS, OCT. 9,1897.

The Biograph, of course, is retained. The Haverstraw tunnel view continues nightly to cause cheers, and is by far the best of the series, quite eclipsing the famous Empire State Express scene.

The wonderful motionphotograph device, the Biogaph, continues to be one of the leading features of the weekly show at Keith's, and its interest for every patron is as great at present as when it was first exhibited.

BOSTON TRAVELER, OCT. 9, 1897.

The wonderful motion photograph device, the Biograph, continues to be one of the leading features of the weekly show at Keith's, and it's interest for every patron is as great as when first exhibited

BOSTON HERALD, OCT. 10. 1897.

CAUGHT BY THE BIOGRAPH.

Pictures with Panoramic Effects taken on Line of Consolidated.

The most interesting of the Biograph views made in the vicinity of Boston are those taken from invisible trains on the Dedham branch of the **Consolidated railroad. These include the boat train, the 3 o'clock express bound for New York, passing the curve on the raised tracks at Forrest Hills, and "the crookedest railroad yard in America," being a panoramic view of the station and yard at Dedham, with the scenery along the line for three-fourths of a mile in the direction of Roslindale. Some facts and figures in connection with the first two of these may proof of interest.

On the day that the pictures were made, the Biograph camera, electric motor and storage batteries, weighing 1200 pounds, were placed on the observation end of official car 1800. The car was placed in front of the locomotive. George C. Dustin, engineer, and for six hours there was some fast running within a radius of 100 miles of the city. Every precaution was taken to avoid accident, and those on the car beside the operators were C. A. Mc-Alpine, superintendent of the Providence division; F. M. Twombly, master mechanic; E. H. Morse, chief dispatcher, and A. W. Martin, secretary to the generel superintendent, representing the N. Y., N. H. & H. railroad, and Messrs, M. J. Keating and Walter J. Donovan of Keith's Theatre. The car was in charge of Conductor A. S. Dodge.

The first picture made was that of the celebrated "boat train," of the Fall river line, said to be the handsomest train in the country. The way in which this picture was made gives the direct effect secured in the Empire state picture. which has been so long a favorite in the biograph programme at Keith's, combined with the panoramic, as given in the Haverstraw tunnel picture. for as the boat train came rushing along between Mt. Hope and Hazelwood stations, the observation car, with the camera in position on its rear platform, was being pushed along in front of the locomotive to which it was attached at the rate of 30 miles an hour. The scenery along this portion of the road is beautiful, and there will be about three-fourths of a mile of it in the picture. A section gang who were at work on the track will also be shown in lifelike fashion.

BOSTON POST, OCT. 10, 1897.

LIFE ON CANVASS.

The motion pictures made about Boston during the past week or two will be exhibited at Keith's as soon as received from the factory where they were developed, the five being in the programme the comming week. Some seventeen pictures were seured, at least half of which the operators think will make big hits. There are harbor and street scenes, electrics emerging from the subway entrance on the Public Garden, bicyclc racing and pacing at Charles River Park, views on the line of the New York, New Haven and Hartford railrod and the parade on Monday last of the Ancient and Honorable Artillery Company.

What will prove to be the most interesting, perhaps even sen-

What will prove to be the most interesting, perhaps even sensationel, views taken in the vicinity are the series made from invisible trains, giving panoramic effects that are absolutely exhilarating to the onlookers. Of these the both train, photographed between Hazelwood and Mt. Hope stations, the 3 o'clock express for New York passing the curve on the raised tracks near Forrest Hills, and "the crookedest railroad yard in America" (Dedham) will afford the best examples of what the phantom train can do towards amusing and de.ighting audience. The first of these will be shown at Keith's to-morrow, and the others will come later.

On the day the pictures were made General Superintendent Allen of the New York, New Haven & Hartford placed the official car and locomotive of the Company at the disposal of fhe operators, and every facility was afforded for the making of the bhotographs. C, A. McAlpine, superintendent of the Providence division; F. M. Twombly, master mechanic; E. H. Morse, chief despatcher, and A. W. Martin. secretary to the general superindent, represented the railroad; M. J. Keating and W. J. Donovan, Keith's Theatre, and W. McCutcheon, the biograph company.

Keith's Theatre, and W. McCutcheon, the biograph company.
Everything went off without a hitch, the operators stating that
the hearty co-operation of those directly interested being in
marked contrast to what they had to put up in other places.

The "boat train" is considered by railroad men the finest in the country, and it has a larger daily average of passengers than any other (distance considered) in the world. It is made up of twelve Pullman coaches, vestibuled throughout, and is drawn by the largest locomotive in New England. As it was running in one direction at the rate of sixty miles per hour, while the camera was being carried by the invisible train at the rate of thirty miles, it is thought that the effect in the picture will be most startling.

BOSTON JOURNAL, OCT. 10, 1897

The wonderful Biograph has been a feature of the weekly entertainment at Boston's favorite continuous performance house for 44 weeks, and still continues one of the most admired numbers on the programme.

BOSTON POST, OCT. 10, 1897.

The Biograph pictures will be likely to take the town by storm and be talked of all over New England before the week ends. A sensational one will be the Fall River line boat train running at the rate of sixty miles an hour between Hazelwood and Mt. Hope stations, on the line of the New York, New Haven & Hartford railroad, which is the first picture of the kind ever attempted. The camera being placed on an approaching train,

the beautiful panoramic effect is secured and those who look on the picture will experience the sensation of passing the flying

boat train while being themselves in motion.

The Ancients were caught at the corner of Summer and Lincoln streets last Monday morning and until further notice they will march across the screen at Keith's three times per day to the music of Sousa's "El Capitan," which was the air the band was playing in slow time at that particular point. A scene in Boston Harbor, showing a fishing schooner bound out under full sail, and a busy street scene in front of the new entrance to the theatre will be sure to make hits.

The bicycle picture, showing pacing at Charles River Park, is one of the best things yet exhibited and the audiences applaud wildly as the big orient machine rounds into the stretch with the French rider, Lesna, tagging on to his hind wheel. The Henley regatta picture offers a first-rate opportunity for oarsmen to

study the much discussed "English stroke.

CINCINNATI POST, OCT. 11, 1897.

"The Biograph pictures of the Haverstraw tunnel taken from the head of the engine passing through, was loudly applauded.

PHILADELPHIA LEDGER, OCT. 12, 1897.

The ever welcome Biograph also contributed its quota to the amusement of the evening, the succession of panoramic views surprising and delighting the audience, that of the Haverstraw tunnel attracting particular attention.

BOSTON JOURNAL, OCT. 12, 1897.

The local pictures in the Biograph took immensely. The Ancients marched by on the screen to the music of "El Capitan;" the Fall River Line boat train went whizzing by between Mt. Hope and Hazelwood; the busy customary everyday scene in front of the new Tremont Street entrance to the theatre was shown as realisti-Boston Harbor, with the big railway docks as a background, and the ro-seated Oritan bicycle circled the track at Charles River Park, followed by Lesna, in record breaking time. The other views were all good, and taken altogether it was one of best programs yet presented by the wonderful device.

WASHINGTON STAR, OCT. 13, 1897.

"The Biograph at Willard Hall opened most auspiciously. This exhibition of animated views is, perhaps, the most carefully selected of any ever shown.'

DENVER, (COL.) TIMES, OCT. 16, 1897.

Many have been the compliments for the Biograph and its management since its first appearance at the Broadway, and they have been thoroughly deserved. The moving pictures furnish an entertainment in themselves, and the applause which follows each view attests the appreciation of the theatre's patrons. The possibilities of this marvelous invention are almost unlimited.

BOSTON GAZETTE, OCT. 16, 1897.

The Biograph pictures made a big hit this week, the local views being all that were claimed for them, especially the Fall River Line boat train, the marching of the Ancients, a fishing schooner under full sail going out of the Boston harbor, and the bicycle pacing at Charles River Park. Other views were equally interesting.

BOSTON POST, OCT. 17, 1897.

WONDERFUL MOTION PICTURES.

One of the most remarkable motion pictures ever made is to be shown in the Biograph at Keith's to-morrow. It is that of the famous wrecking train of the N. Y., N. H. & H. railroad, which is

always kept in readiness at the Roxbury yards for instant service, and is said to be the finest equipment of the kind in the world. It is a great hobby with the master mechanic, Mr Twombly, who supplies the following information in connection with it that is of great interest:

First the train is made up, with locomotive always assigned, which is some one that is temporarily out of service, usually a standard passenger, weight (including tender) 172,000 pounds; steam revolving derrick, self-propelling when necessary, weight 119,250 pounds, capacity 50,000 pounds; flat car, containing two spare cars and one engine truck, car replacers, levers, spare pieces of rail ledders, push our rail honding machine, etc., weight to free of rail, ladders, push car, rail bending machine, etc., weight 40,650 pounds; blocking car, containing a large amount of various kinds of blocking, drag ropes, saws, axes, shovels and manure forks, tools for handling ice, cotton bale hooks, track tools interlocking switch tools, all kinds of nails and rail spikes, railroad tricycle, torches and various other articles too numerous to mention, weight, 51,500 pounds; and last, a 60-foot tool car, with saloon in centre, containing cushioned seats and private office, as well as range, commissary, folding tables, complete telegraph outfit, emergency case and stretchers, umbrellas, for transferring passengers, etc. In each end of the car are blocks and falls, large and small, ropes, chains, hydraulic jacks, coverings for perishable freight, bridge building tools, etc., weight 62,000 pounds; making total weight of train 445,400 pounds, or more than 222 tons.

Second—On ordinary occasions we turn out fifteen or eighteen men, but upon receipt of special advice of the necessity of it, this number can be increased to fifty.

Third—The train can be manned and ready to start in the daytime in from two to three minutes after receipt of notice. In the night time from eighteen to twenty-two minutes.

WASHINGTON POST, OCT. 18, 1897.

The attendance during the return engagement has been even better than it was at the first appearance of the Biograph in this city.

BOSTON HERALD, OCT. 19, 1897.

The Biograph pictures were excellent, especially a diving and swimming scene, which made a big hit. The baby merry-go-round at Coney Island and the Jubilee procession views were both interesting.

BOSTON BEACON, OCT. 23, 1897.

The Biograph continues, with several new pictures, including local views made about Boston. These motion photographs continue to grow in interest all the time, and the wonderful invention is as much one of the features of the weekly show as it was at the beginning. The wrecking train picture made a big hit this week, and will be continued, together with the most popular of those shown the past month.

BOSTON TRAVELER, OCT. 23, 1897.

The Biograph continues, with several new pictures, including local views made about Boston. These motion photographs continue to grow in interest all the time, and the wonderful invention is as much one of the features of the weekly show as it was at the beginning. The wrecking train picture made a big hit this week, be continued, together with the most popular of those shown the past month.

PHILADELPHIA NORTH AMERICAN, OCT. 24, 1897.

Several new pictures will be added to the Biograph's repertoire. This admirable moving-picture machine has been a popular card at Keith's for nearly a year.

PHILADELPHIA TIMES, OCT. 24, 1897.

The American Biograph, the picture machine, has now been running a whole year (at the Bijou) with overwhelming success.

NEW YORK DAILY NEWS, OCT. 24, 1897.

The wonderful Biograph continues to excite enthusiasm.

BOSTON JOURNAL, OCT. 24, 1897,

The local pictures in the Biograph at Keiths rank with the best that have yet been shown in this wonderful device, both in the interest of the subjects and the clearness of the photographs. Additions are made to this week's program.

CAMDEN, (N. J.) COURIER, OCT. 26, 1897.

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The Biograph show at the new armory last night, for the benefit of the furnishing fund, was witnessed by an audience that was large considering the wretched weather. The views were grand and lifelike, thirty-six in all, on a canvas forty feet square, and to be appreciated, must be seen. The show will be given again to-night and to-worrow night with music by Jennings' Sixth Regiment Band.

BOSTON HERALD, OCT. 27, 1897.

RAILROAD MEN LIKE IT.

The Biograph picture taken of the wrecking train of the Consolidated system at the Roxbury shops, and now on exhibition at Keith's Theatre, has made a big hit with railroad men. In addition to its numerous interesting features, it also possesses an element of comedy, as several of the crew who missed getting aboard the cars when the train started are chasing it for dear life as the picture goes out.

NEW YORK DAILY NEWS, OCT. 31, 1897.

The Biograph (now ending its first year's run at Keith's, by the way, and threatening to get a new and unique record for itself before it leaves) has the usual half-dozen fresh views to strengthen its perennial grasp upon the public.

WASHINGTON POST, NOV. 1. 1897.

The instructive as well as interesting and amusing features of the Biograph at Willard Hall continue to draw a good attendance. The Biograph will enter upon its fourth week in this city to-night. All of the forty views displayed at each exhibition are true to nature, the figures are life-size, and the subjects shown represent actual scenes. The churches and schools have become interested in the phenomena, and during the next few weeks several days have been set aside for benefits for such organizations.

BOSTON ADVERTISER, NOV. 2, 1897.

Yesterday, as nearly always nowadays, there was more interest at Keith's in the Biograph than in any other one part of the entertainment. One of the most striking "reversed" pictures yet devised is the one showing a group of bathers who, in the reversed view, seem to leap ten feet out of the water to a standing position on the diving platform. Then there is a wild and romantic scene in which lersey breakers chum around the wreck of the schooner Richmond.

BOSTON TRANSCRIPT, NOV. 2, 1897.

The Biograph, like Cleopatra, does not stale. The new pictures—the wreck of the Richmond, Marshall P. Wilder, the Ascot gold cup race and the diving scene reversed—were, to use a classic idiom, "simply immense."

PITTSBURGH COMMERCIAL GAZETTE, NOV. 2, 1897

"The Biograph appears to be the fetching feature of the show at "the Avenue" this week although there are several good specialty teams, Musical and Comedy Acts."

BOSTON TRANSCRIPT, NOV. 4, 1897.

The Biograph is just about completing a year's run at Keith's Theatre, and continues to maintain it's supremacy in the bill of

entertainment. The present week's programme is equal to anything yet given, and if the same relative standing can be kept up by the photographers, there is no reason why this wonderful motion-picture devise should not go on indefinitely furnishing interesting and amusing subjects.

BALTIMORE HERALD, NOV. 5, 1897.

The pictures reproduced by the Biograph at Fords this week are something remarkable. They are better than any ever exhibited here before, larger and so realistic that each is cheered."

NEW YORK SUN, NOV. 6, 1897.

"The marvellous Biograph continues to excite amazement and always has half a dozen new views each Monday.

BOSTON TIMES, NOV. 7, 1897.

Just now the "act" that excites the most interest is the reverse pictures in the Biograph.

Have you seen those feathers get back into the pillows? Well, do! And have you seen those diving men and women take the double back-action out of the water up on the diving stage and the boat sailing backwards? It is funnier than most anything you can imagine.

BOSTON JOURNAL, NOV. 7, 1897

The Biograph is again to the front with interesting views. Dedham's railroad yard, called the crookedest in America, will be shown together with the four bridges and scenery along the track toward Roslindale for three quarters of a mile, the picture being a panoramic one. Then there is a burlesque cake walk, being a panoramic one. Then there is a burlesque cake walk, and Maxim, of rapid-fire gun fame, discharging his celebrated death-dealing machine. The Biograph has quite evidently usurped the place of all the other motion-picture devices, as there are as many of them in operation in the large cities of Europe as there are in the United States. The pictures certainly constitute one of the most interesting features of any continuous show.

PITTSBURGH POST, NOV. 9, 1897.

As a King bee of the "Avenue" program this week, so far as drawing qualities go, the Biograph still stands.

BOSTON GLOBE, NOV. 9, 1897.

"The Crookedest Railroad Yard in America" made a big hit at Keith's yesterday, where it was portrayed in a panoramic picture in the Biograph. It showed the Dedham Station and the four-track open-work bridge adjacent thereto, the three overhead bridges and the scenery along the line toward Roslindale with great distinctness. Maxim, the famous inventor of the rapid fire gun, made his bow to the audiences, discharged his death-dealing weapon several times and then retired, and the Americus quartet went through that laughable cake walk with almost as much liveliness and unction as if they occupied the stage in their proper persons. The old favorites were all well received, and the wonderful motion picture device qualified unmistakably as a "star" attraction of the pleasing program.

BOSTON HERALD, NOV. 9, 1897.

Nothing in the line of amusement has ever enjoyed lhe long run of popularity in Boston such as is credited to that wonderful motion-photograph bevice, the Biograph, which is today stronger with the patrons at Keith's than it was at the outset.

BOSTON BEACON, NOV. 13, 1897.

The Biograph has seen a year of service at Keiths, and it is still the most popular feature of the weekly performance at that de-lightful amusement resort. In fact, it is quite probable that the patrons of the house would protest loudly and earnestly if the interesting motion pictures were withdrawn. Every week some addition is made to the Biograph program that has an element of interest in it for everybody, and since the local views have been put on, especially those remarkable railway pictures, the wonderful device has seemed to take on a new lease of life. The coming week the usual number of new pictures will be added.

BOSTON TRUTH.

The wonders of the Biograph do not grow less by its continued use as an entestainer. The moving pictures are still a source of great delight, and in few places has the machine delighted so many people as at Keith's New Theatre, Boston. Mr. Keith has spared no efford in procuring the best work that the Biograph is capable of doing. The selection of pictures shown last week included a view from a locomotive or train as it approaches and emerges from the Haverstraw tunnel. Imagine yourself by some impossible means, suddenly and safely transferred to a comfortable seat on the cow-catcher of an engine, going at full

speed around cnrves, over embankments and through cuts until two black holes in the mountain side seem to swallow up the tracks in their inky depths. Into one of these we are carried, we seemed to be pushed along farther and farther into the black hole; the puffing locomotive behind with its rumbling train makes the experience so realistic that only the vibration of the engine and the rush of air in our face are needed to convince us that we are actually tearing through the tunnel with the entire theatre behind us. At last a ray of light shows the two glistening rails which are disappearing under our feet as fast as the daylight increases. We are hardly done blinking at the bright sunlight before we are put off into our comfortable theatre chair and are staring at the white canvas which will soon be darkened for another picture. The Biograph brings imitation very close to the real, and not the least interesting work of this instrument is the producing of pictures backward. It is a novel sight to see the last before the first and the effect before the cause.



English Press Comments

ON THE

BIOGRAPH VIEW OF THE HAVERSTRAW TUNNEL,

WEST SHORE RAILROAD.

TRAVEL LIFE, OCTOBER 30, 1897.

The latest development of the American Biograph is simply colossal; it is no longer a spectacle, but an experience; for, in addition to those roaring mad express trains that come dashing down the stage and threaten to annihilate completely an inoffensive audience, there is now another awe inspiring monster of the phantom locomotive fraternity, who takes still greater liberties

with the evidence of one's senses.

You are sitting quietly in your pew at the Palace admiring, if you're a connoisseur in such matters, the artistic ingenuity displayed in the type of the text which announces what will happen next on that mysteriously omnipotent sheet, or perchance you're "having it out" with some refractory detail of your toilette, or carefully arranging the few remaining hairs over the highly-glaced surface of your "Tatcho incubator," under cover of the darkness; and the next moment you find yourself tearing along on the "cow-catcher" at the rate of a mile a minute, through the most glorious sunlit scenery. You don't know how on earth you got there, but hang on by your eyebrows as you dash around a cure on the metals, and a fresh landscape hits you in the eye, and the trees and telegraph poles all hurtle past you in the oppo-site direction just as they are in the habit of doing as their daily work; and the next instant the black mouth of a tunnel appears coming to meet you, and gets bigger and blacker as you hurtle along, untill it swallows you up in its dark embrace. But daylight appears at the far end, and again you find yourself among the trees and hedges, but just as you are beginning to enjoy it, and to feel for your ticket, the illusion comes cruelly to an end. It is a ripping sensation, and to those who have ever travelled through the "Rockies," is realism beyond the power of mere words to convey, and the country which supplies us with such enterprising inventions should also supply a list of descriptive adjectives for use in connection with the same.

Even if the Palace offered no other attractions, those of the Biograph would be almost sufficient, for there are many interest-

ing if less thrilling pictures.

DAILY GRAPHIC, OCT. 28, 1897. THE LATEST ANIMATED PHOTOGRAPH.

Of all the different machines, under various names, by which the so-called animated photographs are produced the American Biograph must take the lead, for the pictures exhibited by its aid are much brighter and more clearly defined than those of its rivals The reason is that the machine is on a larger scale, the pictures covering an area of about nine square inches, instead of one inch as in the ordinary instrument. For ordinary photographic puras in the ordinary instrument. For ordinary photographic parposes this increase of size would present no particular advantage, but when we come to magnify a pictures to the size to which these little pictures are stretched for public exhibition it is a different matter altogether, for when the image is magnified beyond a cermital transfer of the picture becomes painfully tain limit, the structure or grain of the picture becomes painfully evident. By using a large picture to begin with the biograph ensures for itself a wide margin on the safe side of the critical point. It is obvious, too, that where the whole of the light available must pass through the picture before it reaches the screen, the larger size will transmit nine times the quantity which passes through the smaller picture.

The Biograph has now been installed at the Palace Theatre for some time, but fresh subjects are constantly being introduced, and some of the more recent ones are of such a realistic character, that they arouse remarkable enthusiasm among the audience. On Nelson Day, for example, a biograph picture was taken at Trafalgar Square, showing the traffic and the crowd congregated round the the decorated column. This was exhibited the same evening as

an animated photograph, and met with a cordial reception. Another pictures shows shows Mr. Maxin in the act of operating his 9-in. quick-firing gun, and it is very curious to see the puff of smoke at each discharge, followed by the ejection of the long cartridge case. The motor fire-engine, tearing along the streets of New York, with volumes of smoke coming from its funnel, forms another fine picture. But perhaps the most realistic of any is that recently taken from the locomotive of an express train. The camera was placed at the front of the engine, pointing straight ont towards the track, and the resulting picture is most remarkable and unfamiliar, except, of course, to the eye of an engine driver. First one sees the two lines of metals with the landscape flying rapidly by on either side. Presently the mouth of a tunnel comes into view, the orifice grows larger and larger until the train plunges into darkness. In a few seconds the farther end of the tunnel becomes visible—as a speck of light—and the train is once more in the open country. A man crosses the railway in front of the engine, and other figures are seen by the side of the track, and then the illusion suddenly terminates. This picture is certainly one of the most perfect yet produced, and the illusion is much helped by a clever musical accompaniment by the band.

DAILY CHRONICLE, OCT. 28, 1897. PALACE THEATRE.

If you desire a novel experience go to the Palace Theatre any evening at a quarter to ten and travel (in imagination) on the cowcatcher of the locomotive of a West Shore (American) Express through the Haverstraw Tunnel. This is the latest addition to the series of exciting scenes connected with "the American Biograph," the resources of which seem boundless. Instead of the scenes and figures coming towards you, as is the case with most of the other pictures, you seem to be going to them, and the effect is decidedly strange. A long distance on the railway track through the open country is traversed at the highest speed in the bright sunshine until a black speek appears in the distance. This is the entrance to the tunnel which rapidly becomes bigger and bigger until a blast from the steam whistle is the signal for absolute Then light is seen ahead and the darkness for a few seconds. train is again dashing past the hedge-rows bounding the line. This fresh development in "Animated Photographs" is marked by all the finish characteristics of the best display of the kind yet seen in England. Another novelty is a view of the Nelson Column as it appeared at mid-day decorated for the Trafalgar anniversary, with the crowd of people at the base and the busy traffic of omnibuses, cabs and wagons in the roadway. This also is a triumph of realism. The pictures of the Pennsylvania express, and of the Empire State express, as well as the Ascot race and Aldershot review scenes and some of the humorous incidents, are advantageously retained by Mr. Charles Morton, in a score of items frequently subjected to change. There is abundantly diver-attraction in the miscellaneous features of the entertainment. There is abundantly diversified

SUN, OCT. 28, 1897.

MR. MORTON'S MARVEL.

A New Picture at the Palace which Carries you Through Miles of American Scenery,

In its latest pictures on the wonderful Biograph, the Palace as beaten even the marvellous records of the past. The new subhas beaten even the marvellous records of the past. The new subjects include some taken by special permission of the Prince of Wales, one being the departure from Marlborough House, and the second an open-air tea-party of the Royal Family in the grounds of York House, St. James's. In the latter picture each L. mber of the party is seen as distinctly as if one were standing closes by, the Prince rising from his seat next to the Duchess of York, and pausing a moment to pat the head of a dog lying at his feet, in company with one of the youngest of the group.

FLYING LANDSCAPE.

But the most marvellous of all the series of pictures is that just added. The idea is that the spectators are seated in front of the engine of a United States train, travelling at high speed, and the landscape travels towards you in the most natural manner possible. Byand-by the mouth of the tunnel is seen in the distance, the train plunges into the darkness, and a second or two later the light is seen ahead, gradually widening until the open is reached again. The effect is almost weird in its reality, and Mr. Alfred Plumpton has composed such entirely appropriate music for his splendid orchestra that one almost feels the throbbing of the engines.

COURT CIRCULAR, OCT. 27, 1897.
The Palace Theatre which has surpassed all its competitors in the way of animated photographs, is now showing by the Biograph the most remarkable film ever exhibited in England. Speaking of this picture the American press say:- In all previous instances the audience has sat passive and witnessed scenes in motion, but in the latest example the position is, so to speak, reversed, and the spectator becomes part and parcel of the picture, for, by the exersise of the very slightest imagination, he can fancy himself perched upon the cow-catcher of an American locomotive tearing along at the rate of sixty miles an hour, with the landscape simply leaping towards him. This extraordinary effect has been obtained by the placing of a camera in the "Cab" of the Locomotive of a West Shore Express. The long track of shining metals stretches out in front, the level is pulled full and the engine dasher on at its temperature. dashes on at its topmost speed making for the entrance to the Haverstraw Tunnel. For a time the run is in the open day, and then a dark spot looms ahead that is the mouth of a tunnel, and towards it the spectator is hurled as it were upon a phantom train. The spot grows larger and blacker, then suddenly the tunnel is entered, and the train is overwhelmed in gloom, but a speck of light shines in the darkness, it broadens out, and with a rush the tunnel is passed, and once more the train is flying on past fields and hedges in the sunlit country. A figure suddenly appears crossing the line, but in an instant it has stepped aside and been swallowed up in space as fresh features of the panorama burst upon the astonished eye. A more exiting and sensational piece of realism has never been presented to an audience.

PELICAN, OCT. 30, 1897. Every week new and representative scenes are added to the collection which the American Biograph Company exhibits at the Palace Theatre; of these the palm must be awarded to the panoramic view of the tunnel, which is very weird. The spectator is not an outsider, watching from safety the rushing of the cars, but a passenger on a phantom train which whirls, him through space at the rate of nearly a mile a minute. There is no smoke, no glimpse of shuddering frame or crushing wheels, nothing to in-dicate motion save shining vista that is eaten up irresistibly, rapidly, and the disappearing panorama of banks and hedges.

The train is invisible, and yet the landscape sweeps by remorselessly, and far away the bright day becomes a spot of darkness. That is the mouth of the tunnel, and towards it the spectator is hurled as if a fate was behind him. The spot of darkness becomes a canopy of gloom. The darkness closes around, and the spectator is being flung through that cavern with the demoniac energy The shadows, the rush of the invisible force, and the uncertainty of the issues make one instinctively hold one's breath, as when on the edge of a crisis that might become a catastrophe.

But the daylight shines ahead, and again the spectator is being swept through the fields and amid a fair country. The audience half-reels as it catches itself, exhausted from the sensation of travelling on the front of an express at lightning speed.

MUSIC HALL, OCT. 29, 1897.
The Palace Theatre is now showing by the Biograph the most remarkable film ever exhibited in England. In all previous instances the audience has sat passive and witnessed scenes in motion, but in the latest example the position is, so to speak, reversed, and the spectator becomes part and parcel of the picture, for, by the exercise of the very slightest imagination, he can fancy himself perched upon the "cow catcher" of an American locomotive, tearing along at the rate of 60 miles an hour, with the landscape simply leaping towards him. This extraordinary effect has been obtained by the placing of a camera in the "cab" of the locomotive of a West Shore express. The long track of shining metals stretches out in front, the lever is pulled full over and the engine dashes on at its towards making for the extraordinal to the content of the case. its topmost speed, making for the entrance to Haverstraw Tunnel. For a time the run is in the open day, and then a dark spot looms

ahead—that is the mouth of the tunnel, and towards it the spectator is hurled, as it were, upon a phantom train. The spot grows larger and blacker, then suddenly the tunnel is entered and the train is overwhelmed in gloom, but a speck of light shines in the darkness—it broadens out and with a rush the tunnel is passed, and once more the train is flying on past fields and hedges in the sunlit country. A figure suddenly appears crossing the line, but in an instant it has stepped aside and has been swallowed up in space, as fresh features of the panorama burst upon the astonished eye. A more exciting and sensational piece of realism has never been presented to an audience.

MORNING, OCTOBER 29, 1897.

Last night an enormous audience watched with considerable excitement and enthusiasm the very latest new pictures exhibited on the Palace Biograph. The chief two of these represent, respectively, the Nelson Column, as it appeared on Trafalgar Day, on a film taken in the square at 1.30 p.m.: also the Haver-straw Tunnel, U. S. A., what time a terrible rapid express is dashing through it. The effect of the last-named picture is really marvellous. You are supposed to witness the surrounding imposing scenery while you are seated on the express train in question. Whereby vast tracks of picturesque country appear to be dashing madly at you! Both before and after the train enters the deep, dark gloom of the Haverstraw Tunnel the effect is enough deep, dark groom of the Havelshaw Fallace as to set all kind brains in front reeling. All these new features—together with a very fine variety show—will be forthcoming at the Palace's next matine, to-morrow.

H. C. N.

TIMES, OCT. 28, 1897. PALACE THEATRE.

The most recent addition to the series of animated photographs now being shown at the Palace Theatre represents the scene from the footplate of a locomotive running 60 miles an hour. camera by which it was taken was placed on the engine of a West Shore Express, and the result is that the spectator gets much the same view as he sees from a railway carriage window. It is, how-ever, more extensive, for it includes the track in front as well as the country by the side of the line. The portion of road selected for the photograph is near the Haverstraw tunnel, New York State. The spectator is at first whirled past houses and fields in the open daylight; then in the distance he perceives a black spot which gradually becomes larger until he plunges into the mouth of the tunnel. For a short time all is dark; then a faint spot of light appears, and finally he emerges again into the sunlight. The picture is even more exciting than that of an express train rushing past at full speed. Another photograph, which represents the Nelson column as it appeared last Thursday, is probably as effective as the original scene. The rapidity with which it was prepared is remarkable, for it was exhibited on Thursday evening although only taken the same day. Of the other pictures perhaps "Shooting the Chutes" is as noteworthy as any for realistic effect.

MORNING ADVERTISER, LONDON, OCT. 27, 1897. THE PALACE THEATRE.

To the already admirable series of photographs that are being shown at the Palace Theatre by Mr. Herman Casler's Biograph has been added one of a remarkable character. Hitherto the audience merely watched moving objects, but in this recent addition the onlooker, by the aid of a little imagination, can fancy himself sitting an the bogie trucks of an engine travelling at the rate of sixty-five miles an hour with the landscape simply dashing towards him. This result has, of course, been obtained by the camera having been fixed on the front of the train. At first the beholder sees a long track of shining metals, with picturesque scenery rushing upon him, then he winds in and out among the hills until in the distance looms the mouth of the tunnel. On the train goes until it enters the tunnel, when all is dark. Presently a tiny white circle, the other end of the tunnel, appears, and grudually becomes larger as the train approaches it. The tunnel passed, the train careers along once more in broad day-light, rapidly passed, hedges and fields. The pictures are remarkably steady, and a more exciting piece of realism has not been produced by this latest development of photography. An excellent number of photographs were also taken of the Nelson Column, in Trafalgar-square, on Trafalgar-day, at one o'clock, and were presented the same evening, which, it is stated, constitutes a record in this kind of work. All the pictures exhibited by this wonderful machine are interesting, and suitable music has been composed by Mr. Alfred Plumpton. Zeo is at this place of amusement for the first time, and is proving a great success in her "studies of light and grace.

THE WONDERFUL MUTOSCOPE SHOWING

MOVING PICTURES PHOTOGRAPHED FROM LIFE



DROP NICKEL IN SLOT-KEEP TURNING CRANK TO THE RIGHT,

AND YOU WILL SEE

"MY RAG TIME GAL."

No. 965.

MY RAG TIME GAL was photographed on the roof of 841 Broadway on April 25, 1899. Early motion picture makers had to be very versatile. The man in the center, Lee Dougherty, wrote the copy for the handbills that follow, and also appeared in Mutoscopes and motion pictures. The man in the window is F. A. Dobson, a fine AM&B cameraman, who also apparently was not averse to acting a bit. Mrs. Lee Dougherty is the dancer.

The Wonderful Mutoscope Showing

Moving Pictures Taken from Life

Drop Coin in Slot---Turn Crank Rapidly to the Right,
AND YOU WILL SEE

GETTING READY FOR THE BALL.

MAMIE

Wears Her Brother's Clothes.

No. 5041.

We have reason to suspect that GETTING READY FOR THE BALL, MAMIE WEARS HER BROTHER'S CLOTHES was the same Mutoscope that was photographed on the roof of 841 Broadway in May of 1899 under the title WHY MAMIE MISSED THE MASQUERADE. The reel must have been somewhat naughty, as it was seized by the Worcester, Massachusetts, police on October 25, 1902.

Only page 7 and 8 seem to be left of this American Mutoscope and Biograph Company's "General Press Comments" of 1899.

The two Rochester views shown on the Biograph this week at the Cook Opera House compare favorably with those taken in other cities of the United States and in other parts of the world. The fast run by the Rochester fire department is one of the most exciting scenes ever exhibited, and the view of a famous Rochester factory, showing the employees leaving at the noon hour, is especially interesting.—Rochester Democratic-Chronicle, Sept. 20.

The announcement that the Biograph would show a fast run by the Rochester Fire Department attracted large audiences to Cook Opera House yesterday afternoon and evening; and the picture certainly was not a disappointment. Eight pieces of apparatus tore past the spectators at a furious rate of speed, and the effect was very realistic; no finer fire scene has ever been shown on the Biograph in Rochester. Another fine view was the new Columbia and Defender picture. The yachts are seen just as they make the final turn in the trial race. The Columbia comes straight toward the audience and when she gets so close that she seems on the point of sailing over Professor Monk's head and out through the front entrance onto South St. Paul street, she suddenly turns and speeds away to the left. A few moments later the Defender makes the same turn.—Rochester Herald, Sept. 12.

The Biograph picture of the Brooklyn Bridge, showing at Hop-

This is the last opportunity the people of this city will have to witness the novel pictures of the American Biograph now exhibiting at Greenwood Park, this city. The show has been here for the past two months and a half, and has proven most successful. The pictures this week are new. The show will leave here Wednesday night and make the vaudeville houses. People who have not yet seen the show should do so. It is free for every one, given under the auspices of the Park Commissioners.—Des Moines (Iowa) News, Aug. 21.

The Biograph pictures at Greenwood Park are proving the best summer attraction ever presented at any of the parks, and the street railway company is to be congratulated on securing such a first-class entertainment. The pictures are the finest ever shown in this city, and are free to all who care to make the trip to Greenwood to see them. Sunday night proved a record breaker, and it took twenty cars to handle the people to and from the park. The new rails which the company has recently put down on the Ingersoll avenue line makes the handling of the heavy traffic on this line a much easier proposition. The pictures at Greenwood this week are shown on the side hill down by the lake so that every one can get a fine view, the hill forming a natural amphitheatre. The Biograph will be the attraction at Greenwood Park all this week.—Des Moines (Iowa) Register, July 19.





SCENES AT THE ARCH AFTER THE PARADE.

kins' Imperial Theatre now, is the longest motion picture film

When the Mutoscope Co. decided to mount one of its machines upon a bridge car and take the entire East River bridge, from the Manhattan terminal to the Brooklyn end, it resulted in the preparation of a film more than 780 feet long. This film contains no fewer than 5.400 pictures.

that the consumed in running the film through the camera is over three minutes, the pictures having been taken at the rate of a second. Starting down the incline from the New York end of the great suspension bridge, the car carried the mutoscope mechanism over the approach, into the trough-like runway, out into the yards and into the Brooklyn station. There was no special preparation made to get the crowds on the bridge, the mass of hurrying humanity being only the everyday rush of

The longest film previous to this one was taken in Paris, when the machine showed the inmates of a great hotel as they were rescued from fire by the Paris Pompier Corps.

The Biograph will have a genuine novelty in the shape of a motion picture of Capt. Dreyfus. The celebrated prisoner is shown leaving his prison under guard, and marching to the Rennes court-room. The Brooklyn Bridge picture is retained because of the hit it made last week.—St. Louis Post Dispatch, Sept. 17.

KAISERIN AUGUSTA VICTORIA.

The quite uncommonly interesting Biograph photograph of the Empress Augusta Victoria, who is the central figure in the illustration on this page, was taken at Kiel. Immediately following the persons who here are shown as figures in the foreground are the Emperor and the Crown Prince-or it will be more accurate to say that in real life, and at the instant thus perpetuated, these important individuals, one of whom has seldom failed to secure for himself the central position in any picture intended for publication, were just behind the leading four. There is some difficulty in distinguishing the war lord among the military figures in the second group; the picture has therefore the merit of containing more points of interest than it discloses on first view, and no doubt some of the Bazar's readers will be ready to maintain that the photographer has diverted attention from a sufficiently familiar personage in order to concentrate it upon one comparatively little known, and distinctly more sympathetic.

-Harper's Bazar, July 29.

This 1899 motion picture made with Beerbohm Tree as its star seems to have been completely forgotten in recent compilations of his film credits.

BEERBOHM TREE AS "KING JOHN."

FIRST PERFORMANCE A GREAT SUCCESS—THE WHOLE CAST STRONG.

Special Cable Despatch to The Sun.

London, Sept. 20.—Mr. Beerbohm Tree made his first appearance as "King John" to-night, not only at Her Majesty's Theatre, but, by means of the Biograph, in a dozen or more cities in Europe and America. His London performance was a success, almost a triumph. None of Shakespeare's plays was ever more sumptuously and artistically mounted.

The cast was remarkably strong throughout. Mr. Tree himself created one of his most effective roles, winning sympathy even for King John's weaknesses and villainies. Lewis Waller's portrayal of the King's illegitimate son, Julia Neilson's "Constance," and Charles Sefon's "Arthur" deserved and received warm approval. There was a brilliant audience present.

The Biograph film of Beerbohm Tree's "King John" being perfect photographically, it constitutes an invaluable historical record besides being of great present interest. It is but one of a series of life-pictures of famous actors which will be invaluable to future generations.

"KING JOHN" AT HER MAJESTY'S THEATRE.

The general interest excited in Mr. Tree's production of "King John" at Her Majesty's Theatre to-morrow will be still further increased by an innovation to be initiated by the British Mutoscope and Biograph Company. Mr. Tree has granted facilities for a series of moving pictures to be taken of some of the principal scenes in the play. Among these will be a very fine reproduction of the King's death at Swinstead Abbey. On the night on which the play is produced at Her Majesty's Theatre these views will be exhibited on the Biograph in London at the Palace Theatre of Varieties, and in Glasgow, New York, Paris, Berlin, Vienna, Milan, Brussels, Amsterdam, Ostend, and in other large cities where the Biograph is showing. In the series of views to be presented upward of 10,000 negatives of Mr. Tree were taken. This probably is a record in actors' photographs.—London, Eng. Daily News, Sept. 9.

Then followed the Biograph, for which, as is usual, the hall filled to its utmost capacity. The following is the list of pictures shown: Emperor of Germany and staff on the way to the Launch; Honourable Artillery Company Review, Queen in Carriage; Henley Regatta; The Race and After the Race; Test Match, Manchester; Polo at Hurlingham; Panorama of Lake Windermere; Panorama of Bowness Landing; International Sports, Queen's Club; Finish of the One Mile, 100 Yards Race and Hurdle Race; Madame Dreyfus Leaving the Prison; Dreyfus in Prison; Columbia and Defender, Finish of Race; Meadowbrook Hunt; The Derby; Man Overboard; Bumping Race (Cambridge May Races); London Fire Brigade; Alarm and Rescue Drill, and Furness Railway-of which Lake Windermere, the Bowness Landing, and Man Overboard are new pictures-all good, especially the latter, the incident taking place on one of Admiral Rawson's ships in the late manœuvres.

A portrait of Maitre Labori shown after the Dreyfus prison brought down thunders of applause, as did also another clever impromptu—a parody on "Dotheboys Hall," in which the caste was as follows: Squeers, Kruger; Nickleby, Sir A. Milner;

Chamberlain; Boys, Outlanders; Young Squeers, a Boer; verly shown, and the joy of Smike and the boys when Squeers bodily out of the place was re-echoed Giograph finished by showing us the vetg on and saluting the audience, with ch had to be repeated on account the chamber of the count of

The Palace Theatre's big picture book (as one may call it) is just now more than ever adapted for the instruction as well as for the entertainment of children of a larger growth; and very enthusiastically are the said children of both sexes—and in all the latest fashions—enjoying these pictorial reviews of up-to-date events. The up-to-datest of these (if you will excuse the expression) are a fine, clear series taken on the day of the International Sports a week ago and presented at the Palace as early as last Tuesday. Here may ye see the Yale and Harvard boys gallantly competing with our own 'Varsity athletes, now winning and now losing, and receiving the hearty applause of kind friends in front in either case. Very striking also, albeit necessarily painful, is the splendid set of Dreyfus pictures, showing that cruelly-used officer in his prison yard and elsewhere. These have, it is said, been obtained only at the expenditure of infinite trouble. Whether or no, to miss them would be to miss that which one ought not to miss. A fine bold set of pictures are those representing the Honourable Artillery Company being reviewed by Royalty at Windsor; the test match at Manchester; the Paris being towed off the Manacle rocks; and the Columbia and the Defender yachts on the high seas. All these capital pictures are made still more presentable by the admirably illustrative music supplied by Alfred Plumpton and his big band.—London Referee, Aug. 30.

THE BIOGRAPH ABROAD.

At the Palace Theatre, London, where the Biograph has been playing continuously for over two years, the wonderful moving pictures, kept constantly up-to-date, are watched as a reflex of popular sentiment. The London correspondent of the Boston Herald, in his letter of Oct. 1, says:

"Last night, at the Palace Theatre, the American Biograph

"Last night, at the Palace Theatre, the American Biograph showed the departure of the troops who sailed for South Africa on Saturday, and the yells of delight that went up from hundreds of throats as the picture was thrown against the huge cloth proved pretty conclusively the unanimous view of approval entertained by the English masses for the present policy of the government. The real British born subject of Queen Victoria who belongs to that portion of humanity that is described by continental authors as 'the people' is very loyal and staunch to his country and his flag, and he honors his Queen just as loyally as men of better birth, who may talk less, but also feel less. And, after all, it is from the masses that the bravest Tommy Atkins' are recruited in such times as these."

There was exhibited at the Palace Theatre, by means of the Biograph, a picture showing the embarkation at Southampton of the 1st Battalion Northumberland Fusiliers and other troops for Natal by the steamer Gaul. As the Gaul did not sail till three o'clock, the exhibition of the picture the same evening is another instance of the celerity with which views of current events are presented to the public.—London, Eng., Evening News, Sept. 19.

OUR SOURCES OF SUPPLY.

The American Mutoscope and Biograph, 841 Broadway, New York. (Covering North and South America.)

The British Mutoscope and Biograph Co., Ltd., 18 and 19 Great Windmill St., London, W.

The Biograph and Mutoscope Company for France, Ltd., 29 Rue Tronchet, Paris.

The Deutsche Mutoskop and Biograph Gesellschaft, 54 Taubenstrasse, Berlin.

The Nederlandsche Biograafe en Mutoscope Maatschappy, 19 Utrechtschestraat, Amsterdam.

Societe Belge des Biographes et Mutoscope Americains, 22 Passage du Nord, Brussels.

The South African Biograph and Mutoscope Co., Ltd., 40 Suffolk House, Laurence Pountney Hill.

The Italian Mutoscope and Biograph Co., Ltd., Audari 4, Milan Italy.

The Mutoscope and Biograph Co., Ltd., for India, Bombay, India Austrian & Hungarian Mutoscope and Biograph Co., Ltd., Vienna, Austria.

Press Comments on the Recent Achievements of the American Biograph.

Owned and Operated Exclusively by the American Mutoscope Company, 841 Broadway, New York.



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THE INCLOSED PASSAGE-BROOKLYN TOWER IN THE DISTANCE.

ed what is the best thing yet seen here in that line, a complete representation of a trip





Blizzards and below zero weather do not bother the Blograph, as is evidenced from the series of pictures above. One of them,



In 1899 the American Mutoscope Company began adding illustrations to their press comment sheets as well as varying the size. The original of the one reproduced at the left was 11" by 19".

The following three pages are devoted to these items rearranged in date order.

Press Comments on the Recent Achievements of the American Biograph.

Owned and Operated Exclusively by the American Mutoscope Company, 841 Broadway, New York.

THE BIOGRAPH ON BROOKLYN BRIDGE.

This picture has proved one of the leading novelties of the season. It is full of action and offers possibilities for striking effects, such as the rumble of the elevated cars, the gongs of the passing trolley cars, the beating of the horses' hoofs on the bridge, etc. All of the leading New York papers have complimented this scene.

"Seven hundred and eighty feet of film is a record, even for the Mutoscope, as applied to photography in motion. It was scored by the American Mutoscope Company a few days ago, when a series of pictures was taken on the Brooklyn Bridge, from the front platform of a rapidly moving Bridge car, on



ENTRANCE TO COVERED WAY ON NEW YORK SIDE.

the run from the Manhattan terminal to the Brooklyn end of the bridge. Some of the pictures thus secured are here reproduced. The time consumed in running this enormous film through the camera was over three minutes, the pictures being taken at the rate of about thirty-two a second, or a complete total of 5,400 distinct pictures for the entire

trip.

The view starts with a swift rush down the incline from the station on the New York side, shows the Brooklyn trolley cars in motion on either side and pedestrians passing back and forth on the platform in the

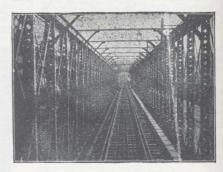


APPROACHING THE BROOKLYN TER-

centre, then takes a plunge in the iron archway which covers the tracks of the electric line for about two-thirds of the distance. The girders go whizzing by with extreme rapidity, but the light is strong enough to show the traffic on either side and the river in the distance. After spinning through the archway at an almost dizzy speed, the car suddenly rushed out into the open space on the Brooklyn side and, again passing the foot paths and the trolley lines, went up the curved incline to the Brooklyn station. The longest film that had ever been used previous to this was one of 610 feet, which showed a hotel fire in Paris and the rescue of several inmates by the Paris Pompieres."—Mail and Express, March 11.



The Biograph held its popularity with a new set of views. One of them is a remark-



RUNNING THROUGH THE PASSAGE. INCLOSED

able trip in a trolley car over the Brooklyn Bridge. The machine that took the pictures was placed on the front platform of a trolley car and as the car whizzed from Brooklyn to New York every bit of the bridge, the traffic, the crowds and the great rush of life on this thoroughfare were taken.—New Haven Leader, March 28.

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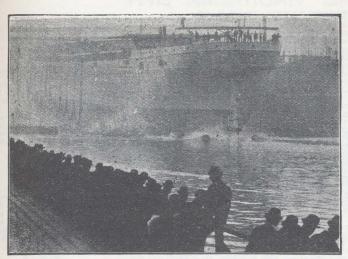
The Biograph's ten films will include the Brooklyn bridge. This picture bewildered the spectators last week, for people who have crossed the bridge one hundred times have never hitherto realized the immensity of the structure.—Philadelphia Inquirer, March 19.

The Biograph was more than ordinarily interesting to Brooklyn people, for it represent-



INCLOSED PASSAGE—BROOKLYN TOWER IN THE DISTANCE.

ed what is the best thing yet seen here in that line, a complete representation of a trip across the bridge from New York to Brooklyn. The view is from the front end of a fast bridge car and every pillar and joist and trolley car on the trip is faithfully shown. The picture occupies just the length of time in representation that it occupied in being taken, three minutes.— Brooklyn Eagle, March 7.



LAUNCHING OF THE OCEANIC.

THE LAUNCHING OF THE OCEANIC AT BELFAST, IRELAND.

This scene is not only historic but is intensely dramatic when put on with the proper effects of clanking chains, rushing water, The vessel is the largest in the world and was painted white at a very heavy expense in order that a perfect picture might be

"An excellent picture of the launch of the Oceanic, at Belfast, Ireland, is the principal view shown by the Biograph at Keith's. This steamship, it will be remembered, is the largest afloat, and the picture of her first immersion is one of the best ever secured by the wonderful Biograph camera."—Boston Herald March 12. Herald, March 12.

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The place of the special descriptive correspondent, and even of the special artist, seems likely to be filled by scientific photography. One is led to this conclusion by the rapidity with which important events can now be reproduced in living pictures. A case in point is the launch of the Oceanic at Belfast on Saturday. On Monday night the scene was reproduced in London (says our London correspondent) at the Palace Theatre and at the Royal. At the latter the Edison machine had been employed, and had succeeded in taking fifteen thousand distinct pictures during the few seconds of time occupied by the launch. Each picture is only three-quarters of an inch square, and the roll of films is eighty feet long. For exhibition the pictures are magnified to twenty-two feet square, and every movement and detail of the launch is vividly portrayed. I am not sure, however, that the Palace success is not the greater. There we have after the launch the rush of the crowd from the great wave of spray which was sent up by the backwash as the great ship nestled on the water. No pen and no pencil could so graphically reproduce the scene. Instead of buying a penny paper to read about the great function we shall in future go to a music-hall to see it enacted with mechanical and mobile accuracy.—Sheffield (Eng.) Telegraph.

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There is no doubt that the time will come when daily papers will find their occupation gone. People will go to see the news on the Biograph. There have been some wonderful things accomplished in the way of speedily realizing news on the big screen at the Palace Theatre, and one of the most remarkable was the presentation on Monday night of a picture of the launching of the Oceanic, which took place on Saturday. It has been suggested that the intervals at theatres, when misguided people go out to smoke cigarettes, might be filled up by Biographic illustrations on a suitable curtain.—Pall Mall (London) Gazette. Gazette.

THE BIOGRAPH IN VENICE.

Venice has always been the paradise—and the despair—of artists, who have sought to reproduce its wondrous beauty on canvas or reproduce its wondrous beauty on canvas or paper. The camera has, of course, been used there, as everywhere, but it has been the general verdict of all that no ordinary photograph of Venice, with its shimmering waters, its palaces and its strange scenes, could give even an approximate idea of the original. The Biograph, with its astonishing moving picture machines, has come to remedy one defect of all preceding photographs, by adding the necessary element of motion to the picture, thus giving a far better idea of the Queen of the Adriatic than has hitherto been possible.

by adding the necessary element of motion to the picture, thus giving a far better idea of the Queen of the Adriatic than has hither to been possible.

Mr. W. K. L. Dickson, of the British Biograph and Mutoscope Company, already famous as the photographer of Pope Leo XIII., is to be credited with this more recent achievement. Mr. Dickson chartered the fastest yacht plying in Venetian waters, the Clarissa, and with his huge camera and storage batteries securely fastened in the bow of the boat, he sped swiftly by the most interesting and picturesque scenes, and by turning the camera here and there as the eye would naturally rove he secured a remarkably comprehensive series of views. The illustrations shown herewith give but a limited idea of the extent of the films, as each is selected from a series comprising eighteen hundred distinct photographs. As the pictures are projected upon the screen the view, which appears quiet and lifeless as shown in the reproduction, becomes animated and full of motion. Graceful gondolas, bent on various errands of haste or leisure, ply to and fro in the rippling waters, and pedestrians upon the shore go back and forth wholly unconscious that not a movement which they are making is escaping the twinkling eye of the camera.

One of the finest views is a trip in front of the Palace of the Doges. This film is particularly notable from a photographic point of view, for it has an unusual stereoscopic effect, the distant statuary standing out in bold relief and having that natural roundness which as a rule is only attained by the use of stereoscopic lenses. In this picture appears also the wonderful Palazzo d'Oro. The scene extends as far as the beautiful Rialto Bridge. The Bridge of Sighs, famous in history, is very distinctly shown. There is a splendid view of the fish market in the early morning, another on the Grand Canal—in fact, the series is so complete that after viewing them one feels almost as competent to describe the real Venice as if one had been there.

had been there.

A remarkable series of panoramic views of Venice is now being shown at Keith's Union Square Theatre by the American Mutoscope Company.—Mail & Express, April 1.

EX-PRESIDENT FAURE OF FRANCE AND THE NEW PRESIDENT LOUBET.

AND THE NEW PRESIDENT LOUBET.

We print herewith three interesting and valuable pictures by the courtesy of the American Mutoscope Co., which was given the privilege of photographing the late President Faure, of France, while he was enjoying his last hunting trip shortly before he was prostrated by his last illness. It will be seen that the President was accompanied by a large retinue of followers, servants and soldiers. This was always his custom, and on every occasion he seemed to delight in making an impressive appearance by the aid of a numerous body-guard.

Nothing more clearly illustrates the difference between the President of the French republic and the President of the American republic than the simplicity of the hunting trips of Presidents Harrison and Cleveland, as compared with those of the late President Faure. The American Presidents, with one or two companions, would go quietly to some good hunting ground, live the humble life of the natives, and enjoy the sport like ordinary civilians. No body-guard, no obsequious servants, were required or desired, and we venture to say that they bagged quite as much game as the late President Coubet is also shown leaving Versailles with a cortege of troops, after his election.—Leslie's Weekly.

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THE BIOGRAPH IN THE BLIZZARD.

Blizzards and below zero weather do not bother the Biograph, as is evidenced from the series of pictures above. One of them, that of the rotary snow plow at work, was taken with the thermometer 14 degrees below zero, a photographic feat probably never before attempted. The plow is whizzing away, buried in a mist of snow and ice, and throwing a continuous stream of snow 60 feet in the air, and 100 feet on either side of the railroad tracks. The other railroad view shows the process of clearing up the block-aded yard on the Rome, Watertown and Ogdensburg Railroad, at Richland Junction, after a three days' blockade, caused by the great February storm. The other views, of familiar scenes in New York, illustrate some of the effects of that storm on the city. One shows the condition of Union Square after the storm had begun to abate. The other gives a glimpse of the snow contractors' men at the dumps, unloading snow into the Hudson River.—N. Y. Mail & Express.



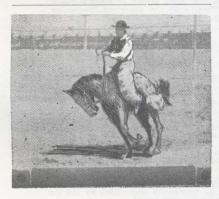
ILLUSIONS.

The Biograph has recently introduced a new series of startling and amusing illusions, accomplished wholly by trick photography, and without the use of mirror and other devices used by magicians. One of these, called "The Cremation," shows a pretty girl encased in a flaming covering of paper and apparently burned to a skeleton. A wave of the wand brings her back to real life in an instant. Another view shows a young man making love to his sweetheart, who changes to a skeleton in his arms. Other scenes of a similar character have been arranged.



A BUCKING BRONCHO.

With the co-operation of the "New York Journal" an exciting scene showing one of Buffalo Bill's cowboys on a bucking broncho has recently been taken. This broncho buster, Wm. Jennings by name, is one of the most daring and skillful in his line, and the horse which he rode before the camera is a terror. The picture shows the horse from the time he is thrown so that the rider can mount him, until he is pretty well exhausted.





A BUCKING BRONCHO.

CAMBRIDGE-OXFORD BOAT RACE.

CAMBRIDGE-OXFORD BOAT RACE.

The annual boat race between the crews representing Oxford and Cambridge universities occurred in the latter part of March, and a splendid picture of it was made for the Biograph from the front of the referee's launch, a point of view not permitted to but a favored few. This picture was taken by the British Mutoscope and Biograph Syndicate, Ltd., one of the most powerful organizations in England, and, with all of the other series taken on the other side, is shown in the American Biograph. In commenting on this view, the "London Daily Graphic" of March 27 said: "It has sometimes been said that no one ever sees the Oxford and Cambridge boat race except the captains and secretaries of University boat clubs, the representatives of the Press, and the umpire. To these must now be added the people who go to the Palace Theatre, where on Saturday night a house packed from floor to ceiling saw the race from start to finish through the agency of the Biograph. It was a most wonderful and striking spectacle; every movement of the eights and of their constituent carsmen was recalled with a vividness to which the eye itself is unaccustomed, because the eye has a less precise memory than the biographic camera; and because, as a matter of fact, the Biograph had a better view of Saturday's race than most people. The reason for this was, as a representative of the "Daily Graphic" ascertained a few hours earlier from the chairman of the Biograph Company, that the camera had been placed by special permission in the bows of the umpire's boat. But to the mind of the company's chairman an even more surprising performance than that of developing and reproducing photographs of an event which took place at one o'clock in the afternoon by ten o'clock in the evening, was that of another term on the Palace programme, the "Grand National" of Friday. This was a record in rapidity."

RAILROAD SCENES.

RAILROAD SCENES.

The American Biograph has always led in railroad scenes, and during the winter and early spring some splendid pictures were secured. Among them may be mentioned "A Race Between Two Trains on Parallel Tracks." "A Narrow Escape From Death on a Trestle in Front of an On-Coming Train," two scenes on the Putnam branch of the New York Central, showing the reverse curve going up a mountain side, a high curve on the Manhattan Elevated Railroad at Harlem, and many others.

WINDSOR HOTEL FIRE.

WINDSOR HOTEL FIRE.

The burning of the Windsor Hotel, in New York, with the attendant loss of life, made a world-wide sensation, and the picture of the smoking ruins which was made by the Blograph will be viewed with interest everywhere. It shows the workmen busy in their search for bodies, the dead wagon on its way to the morgue, and in the distance the home of Miss Helen Gould.

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ICE YACHTING.

When warm weather comes on, and winter is left behind, an exciting picture of lee yachting on the Hudson will be in order. This is one of the best out-door winter scenes that has ever been taken, and shows a fleet of ice-yachts in various interesting maneuvers, including a spill in which the yachtsman is thrown headlong onto the slippery ice.

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FRANK GOULD'S CHAMPION ST. BER-NARD DOGS.

NARD DOGS.

The new series of Biograph pictures is full of interest, and several of the pictures were greeted with applause. The panoramic view of the search for bodies in the ruins of the Windsor Hotel, showing Miss Helen Gould's residence at the end, was especially good and most impressive; and to the lovers of dogs, that showing the beautiful champlon St. Bernards owned by Mr. Frank Gould cannot fail to be most pleasing. The picture of the arrival of the steamer Rhode Island at Fox Point with the returning "Providence Pets" on board is quite effective, and this is followed by a view of the regiment marching up Broadway, showing Deputy Chief Eagan and the mounted officers, followed by Reeves' Band, Col. Abbot and staff, and several of the companies, though in both pictures it is evident that the sunlight was not as strong as when the regiment was bucgraphically photographed in the review by Gen. Shafter.—Providence Times, April 11.



No one who loves dogs—and personally I have my opinion of those who do not—can fail greatly to enjoy the Biograph picture of



FRANK GOULD'S ST. BERNARDS.

Frank J. Gould's magnificent champion St. Bernards.—Providence News, April 11.

Every one is interested in beautiful animals, and the ladies and children are particularly delighted with an attractive picture of this sort. The latest effort of the Biograph in this direction is a series showing \$50,000 worth of magnificent St. Bernard dogs in Frank Gould's kennel at Lyndhurst, near New York. The dogs are seen in a gambol on the lawn with their keeper.

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THE AMERICAN BIOGRAPH

Owned and Operated Exclusively by the American Biograph and Mutoscope Co.,

841 Broadway, New York.

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Wrecked Vessels.

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TORONTO, CANADA ... ASSOCIATION HALL



Comments.



BABY MARION CLARK



The International Yacht Races in the Biograph. Los angeles, col. -- orpheum theatre.

d Express, July 22)

On the whole the Biograph is the cleverest exercises to the Orphanni although it costs not so many shekels as



Unveiling the New Grant Statue, Philadelphia.

Advances are with the first and the Defender at Luchimotor play discourse are with the present and the present at Luchimotor play the present and the present



and half-ware as opportune memoria of the two-going the disagreeable of the company of the comp

sing following the leight a" crew marching in a parasic in Phila-delphia. - Lei Angeles Express. July 18. Utrechtsch. Utrechtsch.

The outsize (13½ inch x 32½ inch) 1899 bulletin reproduced at the left combined press comments from all over the world with the express purpose of underscoring American Mutoscope's claim that their Biograph was now "covering . . . almost the entire civilized globe," and that they had every intention of making it the whole world soon. The following six pages show the items in detail, again in chronological order.

THE AMERICAN BIOGRAPH

Owned and Operated Exclusively by the American Biograph and Mutoscope Co., 841 Broadway, New York.

General Press Comments.

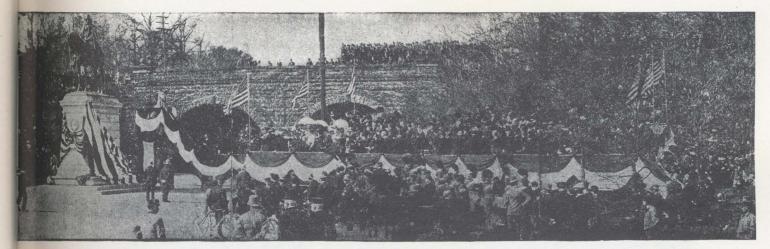
Covering, as we do, almost the entire civilized globe and rapidly increasing our field of operation, we are now in a position to claim that no event of international importance escapes our cameras. We have skilled operators, working for one or another of the companies, held in readiness to start on the shortest possible notice for any point. We receive films in shape to place upon our list as quickly as the illustrated papers are able to make their half-tone reproductions, and we have now won recognition as a formidable rival of the illustrated press. Leslie's Weekly of July 6 says editorially:

The Newspaper's Latest Competitor.
[Leslie's Weekly.]

[Leslie's Weekly.]

The magic mirror of romance in whose depths the spectator beheld a recurrence of past and present events, seems almost realized in that modern wonder, the Biograph. The Biograph goes hand in hand with the daily press in presenting to nightly audiences events which they have seen during the day or read of in the evening papers. With facilities for securing such scenes rivaling the great newspapers themselves and extending on well-organized lines throughout America, Europe, Asia and Africa, the Biograph is constantly exhibiting throughout the leading cities of the world living, moving representations of all the great events in which mankind is interested. The quickness of the delivery of this news (for such scenes can properly be termed news) is exceeded only by the telegraph, and were it possible to transmit these pictures by cable we should without doubt be able to witness the arrival of Dreyfus in France, the battle of the Soudan, the eruption of Mt. Vesuvius, or the Derby race, at the same time that we read the account in our daily papers. To such perfection has the Biograph brought the manipulation of films and pictures that but a few hours are required after the photographs are taken before they can be presented to the audience.

200



UNVEILING THE NEW GRANT STATUE, PHILADELPHIA.

From Leslie's Weekly.

Unveiling the New Grant Statue, Philadelphia.

GRANT DAY IN THE BIOGRAPH.

[From Leslie's Weekly.]

[From Leslie's Weekly.]

The scene of the unveiling of the Grant monument was recorded yesterday for the Biograph and the living picture was shown at Keith's Theatre to-night. The film was 320 feet in length, and embraces 2,280 separate photographs. After the camera had gathered the unveiling by Miss Rosemary Sartoris, a panoramic view of the stand was secured with its distinguished gathering, embracing the President, Mrs. McKinley, Mrs. Grant, members of the President's Cabinet, foreign Ministers, Governor Stone, Mayor Ashbridge, Bishop Whitaker, local Councilmen and heads of departments, the Legislative committee and hundreds of other well-known men and women. Ten other views that were secured will be shown later on. These include the State Fencibles, City Troop, Girard College boys, the Chinese delegation, First Regiment, the crew of the Raleigh, etc. The unveiling film will be shown at Keith's New York Theatre to-night, and it will be exhibited at Keith's, Boston, to-morrow evening.—Philadelphia Times, April 28.

BABY MARION CLARK

Since the issue of the last press sheet about 300 new views have been added to our stock, many of them of sensational interest. One of the most talked of pictures is that of the Kidnapped Baby Marion Clark and her Mother. The Mail and Express of June 6 said:

The biggest hit at Keith's yesterday was made by Baby Marion Clark. She was shown by the Bigraph, sitting on her mother's lap, playing with her doll in a little armchair and kissing her hand to the audience. The announcement of her appearance was greeted with hearty applause, and this was renewed with increased vigor after the picture was shown. The Biograph company took the film on Saturday afternoon and it was placed in the machine at Keith's a little after six in the evening.

The Boston Globe of the same date

The great interest taken by the public in The great interest taken by the public in the Marion Clark abduction case was shown by the demonstration made at Keith's Theatre last evening when the picture of the now famous baby was shown in the Blograph. This stroke of enterprise made a very decided hit, and it was a matter of general remark that the picture was one of the most distinct and life-like that has yet been secured.





From The Boston Journal. BABY MARION CLARK.

TORONTO, CANADA---ASSOCIATION HALL.

That is really a marvelous invention, that Biograph, which in the twinkling of an eye can transport living, moving, human beings from distant quarters of the world, and place them before us, so that, with our own eyes, we may learn what manner of men they are who are prominent in the history of our day, and with whose names and deeds we have so familiar an acquaintance through our newspapers. It surpasses the wishing carpets and other mediums of rapid transit through the air found in the "Arabian Nights," for there, if you remember, we had always to go when we wanted to see caliphs and great personages: the Biograph brings them to us! For look, before us are the gallant Gordon Highlanders, who, not so long ago, made the world ring with their daring on the heights of Dargai, transported bodily to Toronto, and passing in magnificent review before our kindling eyes. How splendidly they swing along as one man in that formidable phalanx, and how the tamest blood leaps at the sight of those heroes, with their long and honorable history! And, as if they could hear, what thunders of applause shakes the hall as they sweep past, marching as only British soldiers can march.-Toronto World, Jan. 7.



From The Mail and Express.

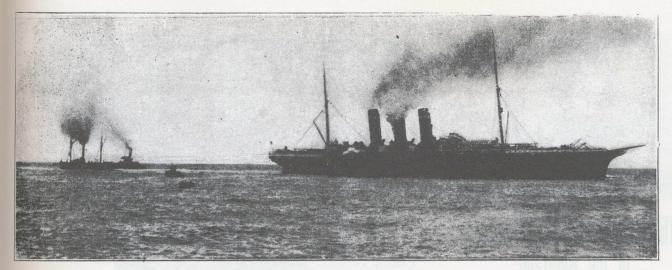
LORD WOLSELEY REVIEWING GORDON HIGHLANDERS.

NOBILITY IN THE BIOGRAPH.

The American Mutoscope and Biograph Company has recently received word that several exceedingly interesting pictures of ability have been taken by their foreign connections. Among them are two views, one showing Emperor William at the head of his favorite Guard regiment, and another of the Empress of Germany and her suite in grand military uniform on horseback at a military tet in Berlin. Both of these will be of intense interest to Germans in this country. At the great English Derby the Biograph bagged the Prince of Wales, photographing the winning horse and the finish of the race, and in Paris the finish of the Grand Prix, at which the much-talked-of attack on President Loubet by the aristocracy was made, was also secured. The Netherlands Company reports that they have secured the dignitaries of the World's Peace Commission.

At the recent Aldershot manœuvres two

At the recent Aldershot manœuvres two splendid new views of Queen Victoria reviewing her troops were made. The Prince of Wales is also shown in the resplendent uniform of a general of the British Army. Lord Wolseley appears in several films reviewing the famous Scots' Grays and Gordon Highlanders. Hon. Cecil Rhodes and General Lord Kitchener are presented as they are receiving their degrees of D. C. L. at Oxford.



MOVING THE PARIS FROM THE MANACLE ROCKS.

From The Mail and Express.

Biograph Views of Wrecked Vessels.

This series of pictures is one of the finest, from a photographic point of view, and one of the most comprehensive as an historical record of a great event, that has ever been made.

[Mail and Express, June 24.]

No sooner had the news reached London of the wrecking of the American Line steamship Paris on the Manacle Rocks than Mr. W. K. L. Dickson, the expert photographer of the British Mutoscope and Biograph Company, started out with his associates and apparatus for the Cornish shore. The view of the Paris, which is shown here, was taken somewhat later than any that have been previously reproduced in this country, and was practically the last effort made to move the vessel. It shows the great wrecking tugs straining at the hawsers and the smoke pouring from the funnels of the steamship as its propellers re-versed in the final effort to work the great hull off the sharp rocks which pierced it.

hull off the sharp rocks which pierced it.

The other pictures are hardly less interesting, having been made on the same day as the wreck of the Mohican. All that is left of that ill-fated craft consists of a portion of the three masts and the rigging. The picture shows a wrecking boat and the identical lifeboat crew that worked so heroically in removing the passengers from the Mohican at the time of the storm. The views show the launching of the lifeboat and the approach to the wreck, where two or three stranded mariners are seen hanging in the shrouds.

CHICAGO --- HOPKINS' THEATRE.

One of the most entertaining and popular One of the most entertaining and popular features ever introduced in the local field, the Biograph, again proved a source of much enjoyment and instruction in the wonderfully life-like and realistic animated pictures, and the reproduction of the arrival home of the U. S. cruiser Raleigh, one of Dewey's fighting fleet, was particularly enthusing and true to life. A number of other new subjects were heartily appreciated, and the comedy pictures provoked considerable merriment.—Chicago Despatch, June 8.

PORTLAND, ME, --- PORTLAND THEATRE.

The American Biograph moving pictures, which created such a genuine sensation and which were received by such large and enthusiastic audiences on the occasion of their former visit to this city a few weeks ago, was the attraction again last evening at the Portland Theatre, and again renewed its former triumph. The pictures shown were of a new and interesting series, many of the subjects being of an extremely novel and thrilling character, and a fact worth mentioning is that the pictures were the largest in size ever shown east of New York, being the extreme full dimensions of the proscenium opening of Portland Theatre.

Of the new pictures shown possibly the one of the famous engine Jenny Dean, on the

Of the new pictures shown possibly the one of the famous engine Jenny Dean, on the London and Northwestern railway, taking water running at the rate of 70 miles an hour, is the most remarkable; others are the scenes from the Blizzard in New York city last February and the monster snow plow on the New York Central railroad, working its way through huge drifts, and several pictures of an extremely humorous nature. Thirty-seven pictures in all were shown, five more than on the occasion of the former presentation of the Biograph here. There will be matinees Saturday and Sunday at 2:30.—Portland Press, June 9.

DES MOINES, IOWA --- GREENWOOD PARK.

The big show now being given at Greenwood is far better than any given in the past. Some of the pictures given are immense. One is a run of the Atlantic fire department. A fine view is secured. Just as the horses with the chemical engine reached the picture machine they shied and ran into it—destroying the machine, but the film box was saved. The scene of the horses coming right at the picture is immense and the crash is readistic. Another beautiful scene is the Brooklyn Bridge. Among the other scenes given are the ruins of the Windsor house fire, wonderful steam shovel, mischievous boy, the charge of the French cuirassiers, what happened to Jones, fastest wrecking crew in the world, Sausage machine and caught in the act. This last scene is one of a business man dictating to his stenographer. He makes love to he and his wife catches him. The scene will be familiar to many. All in all, big crowds are attending and pronounce it an elegant show.—Des Moines News, June 28.

LOS ANGELES, COL. --- ORPHEUM THEATRE.

On the whole the Biograph is the cleverest performer that ever comes to the Orpheum; although it costs not so many shekels as Johnstone Bennett, and Camilla Urso, and a horde of others. The Biograph never exhumes last year's jokes. The Biograph does not split the atmosphere with songs about "A maiden sweet, walking down the street," and "Molly, so Jolly." The Biograph never wounds our tender feelings by calling us a pack of jays. In short, the Biograph is a rattling good fellow. The Biograph program that went on last night at the Orpheum was a particularly good one.

a particularly good one.

One of the best scenes of all was an old theme—a Country Club riding to hounds. This was the Meadowbrook Hunt Club, first riding to the meet at Westbury, L. I., and their dashing across country at a ripping pace. The horses fighting for their heads; the quick spurt and the leap at the fences, with the dogs wriggling through the bars, made a very spirited picture. The Biograph has improved wonderfully in a year, and the annoying tremble of the pictures has been nearly overcome. Among the series of excellent pictures shown was the "Raleigh" lying in New York harbor and the "Raleigh"s'" crew marching in a parade in Philadelphia.—Los Angeles Express, July 18.

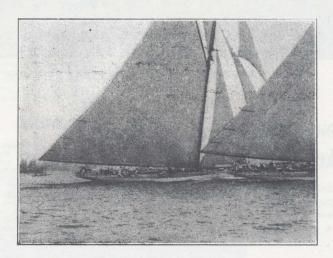
The International Yacht Races in the Biograph.

[From The Mail and Express, July 22]

The trial race between the Columbia and the Defender at Larchmont on July 8 gave the Biograph an excellent opportunity to test its powers. A tug chartered from New York carried the apparatus up through the Sound, and the weather conditions were all that photographers could have wished for to secure the best results. As the big boats sailed over the course of the triangle it was possible for the Biograph tug to cut across corners and make pictures of the yachts running in three different directions. The pictures thus secured have been developed and tested, and have proven immensely successful. One of them was shown at Keith's Theatre on Monday evening following the race, and gave the landlubbers an opportunity to judge of the merits of the two boats without undergoing the disagreeable experience of seasickness. The pictures are full of life and action, showing the boats coming wing and wing through the flying spray, their copper bottoms glistening in the sunlight.

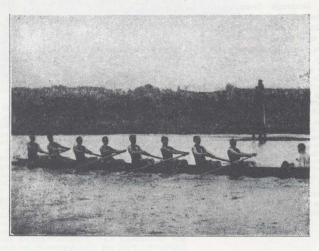
Biograph pictures had suggested to the officials of the New York Yacht Club a possibility of avoiding such controversy over alleged fouls as occurred after the Defender - Valkyrie race. Photographs cannot lie, and if the Biograph camera were chosen as an adjunct to the referee his decisions would be based on the best possible evidence. The Regatta Committee of the New York Yacht Club are at present considering the advisability of adopting the Biograph, not only for the purpose of making an historical picture of the race, but also as a court of final resort in case of disputes over fouls.

The accompanying illustrations give a very good idea of the character of the Biograph pictures.



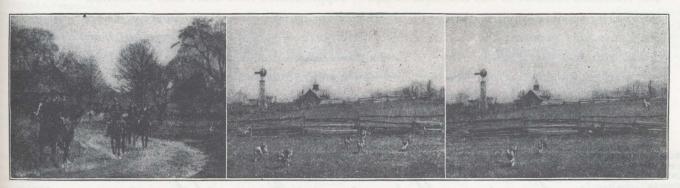
From The Mail and Express.

THE COLUMBIA AND DEFENDER IN THE RACES AT LARCHMONT.



From The Mail and Express.

THE YALE CREW.



FROM START TO FINISH WITH THE MEADOWBROOK HOUNDS.

From R der and Driver.

DETROIT, MICH. --- WONDERLAND THEATRE.

A section of the Detroit fire department dashing down Jefferson avenue as if running to a fire is the piece de resistance in the list of Biograph pictures at Wonderland this week. Chief Kendall, Fire Commissioner Lennane and Assistant Chief O'Neil, as well as many of the men, are easily recognized in the fleeting shadows of the likeness. With the stage effects imitating the clatter of horses' hoofs, rolling of the wheels and with clanging of bells, one can sit in the theatre of Wonderland and imagine that he is witnessing the real thing. The view is so true to life that when it was shown at each performance yesterday the audience burst into a roar of applause.

One of the new views this week shows the ruins of the great Windsor hotel fire, New York city. It is panoramic in character, beginning at Forty-sixth street and covering the ruins to the residence of Helen Gould at Forty-seventh street and Fifth avenue. Two comic views entitled, respectively, "Hot meals at all hours" and "The Serenaders," and a view of judging ladies' saddle horses at the open air horse show, Manhattan Fields, New York, are also shown. Those held over for the week are the Parke, Davis & Co. picture, the Yale 'varsity crew for '99, the launch of the immense steamship Oceanic, the Chee Tor tunnel, England, and Frank J. Gould's prize-winning St. Bernard dogs. The latter is a wonderfully perfect picture.—Detroit Tribune, July 18.

OUR SOURCES OF SUPPLY.

- The American Mutoscope and Biograph, 841 Broadway, New York.
 (Covering North and South America.)
- The British Mutoscope and Biograph Co., Ltd., 18 and 19 Great Windmill St., London, W.
- The Biograph and Mutoscope Company for France, Ltd., 29, Rue Tronchet, Paris.
- The Deutsche Mutoskop and Biograph Gesellschaft, 54 Taubenstrasse, Berlin.
- The Nederlandsche Biograafe en Mutoscope Maatschappy, 19 Utrechtschestraat, Amsterdam.
- Societe Belge des Biographes et Mutoscope Americains, 22 Passage du Nord, Brussels.
- The South African Biograph and Mutoscope Co., Ltd., 40 Suffolk House, Laurence Pountney Hill.
- The Italian Mutoscope and Biograph Co., Ltd., Audari 4, Milan, Italy.
- The Mutoscope and Biograph Co., Ltd., for India, Bombay, India.

The American Mutoscope and Biograph Company supplemented their other sales promotion material by sending letters to theatre managers announcing new films. Unfortunately, we do not know how many of these letters were written or how successful they were in selling prints, but they are indicative of one of the methods AM&B used in attempting to reach the best market available to them. The next four letters are photocopies of the originals.

SOLE OWNERS,
THE BIOGRAPH. - THE MUTOSCOPE.

GEO. R. BLANCHARD, PRESIDENT.
WM. H. KIMBALL, 1ST. VICE "
H. N. MARVIN, 2ND. VICE "
E. B. KOOPMAN, LONDON DIRECTOR.

TECHNICIANS:
HERMAN CASLER.
WM. K-L. DICKSON.

TELEPHONE: 1860-18TH. ST.
CABLE ADDRESS: "MUTO."
LIEBER CODE.

American Mutoscope and Biograph Company,

FOREIGN CONNECTIONS
LONDON. - PARIS.
A M STERDAM.
BERLIN. - VIENNA.
JOHANNESBURG.
BRUSSELS. - BOMBAY.

841 Broadway,

New York, september 25,

1900

To Managers of Theatres:-

You will note by the attached Clipping that one of our operators has just returned from Galveston. He was one of the first on the ground and worked with a special Government permit.

We have developed his first installment of films and find them not only excellent photographically but VERY SENSATIONAL-- rescue parties bringing out bodies, burying the dead, etc.

A quick booking of the American Biograph will give you a great opportunity for press work.

Yours yeary truly

Mgr. Biograph Department.

Mr. Wallace McCutcheon, who wrote these promotional letters, sometimes also acted as cameraman. In addition, McCutcheon was AM&B's principal director until failing health forced his retirement in mid-1908, when D.W. Griffith took over as director.

SOLE OWNERS,
THE BIOGRAPH. – THE MUTOSCOPE.

©R. BLANCHARD, PRESIDENT. RH.KIMBALL, 1st. Vice " LMARVIN, 2nd. Vice " \$KOOPMAN, LONDON DIRECTOR.

HERMAN CASLER. WM. K-L. DICKSON.

TELEPHONE: 1860-18TH. ST.
CABLE ADDRESS: "MUTO."
LIEBER CODE.

15

American Mutoscope and Biograph Company,

FOREIGN CONNECTIONS.

LONDON.- PARIS.

AMSTERDAM.
BERLIN.-VIENNA.

JOHANNESBURG.
BRUSSELS.-BOMBAY.

841 Broadway,

New York! Nov. 22nd. 1900.

Dear Sir: --

We desire to call your attention to the Biograph as an entertainer for your Church this Winter. The Biograph is the most perfect moving picture machine in the world to-day, and its films are the largest and most distinct, the film used by the Biograph being 2 in. x 2-3/4 in., which is seven times more film surface than is used by any other moving picture machine.

We will furnish you with a Biograph and either thirty-six or forty-eight views, whichever you may prefer, including our religious views, arranged on reels of 12 pictures each. The charge for the Biograph for one evening is \$50. The only other charge will be for music to be given during the time that the reels are being changed. The Biograph views and music will give an entertainment lasting about two hours. To run the Biograph we must have the direct electric current; cannot use the alternating current.

We would especially call your attention to the enclosed list of our religious views, including six views of His Holiness, Pope Leo XIII. We also enclose some press sheets relating to the Biograph views.

We have over 3000 Biograph subjects, including scenes of all recent events; many views from foreign countries; and a number of splendid comedy pictures. We also have scenes from the British-Boer and American-Filipino wars, taken by our operators on the field. Our views of the Paris Exposition are being most favorably commented upon wherever exhibited.

From our varied collection of subjects we would make you up a most comprehensive and interesting programme. A list of views will be sent for approval as soon as engagement is decided upon.

If you wish to judge of the character of the Biograph pictures, we would be pleased to run some views in our projecting room here for you and any friends you may care to bring, if you will give us 24 hours notice of your intention to call.

Any further particulars you may desire regarding this matter we will gladly furnish. Trusting to hear from you, we remain,

Yours very truly,

AMERICAN MUTOSCOPE & BIOGRAPH CO.

By

WMcc/WJW

Manager Biograph Dept.

GEO. R. BLANCHARD, PRESIDENT. WM. H. KIMBALL, IST. VICE "H. N. MARVIN, 2ND. VICE "E. B. KOOPMAN, LONDON DIRECTOR.

TECHNICIANS:
HERMAN CASLER.
WM. K-L. DICKSON.

TELEPHONE: 1860-18TH. ST. CABLE ADDRESS: "MUTO." LIEBER CODE. American Mutoscope and Biograph Company,

FOREIGN CONNECTIONS
LONDON. - PARIS.
AMSTERDAM.
BERLIN. - VIENNA.
JOHANNESBURG.
BRUSSELS. - BOMBAY.

841 Broadway,

New York, Dec. 22nd, 1900.

To Our Patrons:-

The American Biograph is now in its 3rd year at the Orpheum, San Francisco, -- continuous, excepting when we are playing the Orpheum Theatre in Los Angeles. That we have not worn out our welcome is shown by this item from the Examiner of Dec. 11th, 1900. It could not be much stronger. Can you blame us for being proud of it?

"The star act of the show was contributed by our good old friend, the Biograph, who after an absence of eight weeks, returned to do what no other vaudevillain in the business can do—that is to be the last on the programme and hold the crowd in its seats until the final curtain is firmly down. The Irish comedians, the university-bred dogs, the lady with the steel denistry, the man with the iron voice, the fairy with the petrified toes—none of these coming last in the bill can stay the throng as the Biograph does. With new pictures showing comicality, horsemanship, naval spurts, railroading and Galveston burying its dead, no one thinks of getting up until the last view has been flashed."

San Francisco Examiner, Dec. 11, 1900.

WHEN YOU HAVE
THE AMERICAN BIOGRAPH
YOU HAVE THE BEST.

If we are not already booked with you, why not see if your people will not be as glad to see us as they are out in 'Frisco? Our new schedule of prices is attractive, and our stock of new pictures is very large.

Yours very truly,

AMERICAN MUTOSCOPE & BIOGRAPH CO.

By

Manager Biograph Department.

GEO.R. BLANCHARD, PRESIDENT.
WM.H. KIMBALL, 1st. Vice "
H.N. MARVIN, 2nd. Vice "
E.B. KOOPMAN, LONDON DIRECTOR.

TECHNICIANS:

HERMAN CASLER. WM. K-L. DICKSON.

TELEPHONE: 1860-18TH.ST.
CABLE ADDRESS: "MUTO."
LIEBER CODE.

American Mutoscope and Biograph Company,

FOREIGN CONNECTIONS.
LONDON.-PARIS.
AMSTERDAM.
BERLIN.-VIENNA.
JOHANNESBURG.
BRUSSELS.-BOMBAY.

841 Broadway,

New York, March 5, 1901.

The American Biograph, the most popular and most extensively used of all the moving picture machines, is now entering into its fifth year, and the best proof of its popularity lies in the fact that at the date of this letter there are more Biographs playing in the leading vaudeville theatres of the United States than have been in any week since moving pictures were invented. The list includes the following theatres:-

Keith's Theatre, New York City.

" Philadelphia,

Boston.

" Providence.

Orpheum Theatre, San Francisco.

" Los Angeles,

The Wonderland, Detroit,

Cook Opera House, Rochester,

Casto, Lawrence, Mass.,

Chicago Opera House, Chicago.,

Lyceum, Atlanta, Ga.,

Empire, Cleveland, Ohio.,

Savoy, Lowell, Mass.,

Park, Youngstown, Ohio.,

Columbia, Cincinnati, Ohio.,

Grand Opera House, Indianapolis,

Shea's, Buffalo, N. Y.,

New Grand, Washington, D. C.,

Park, Worcester, Mass.,

Lyceum, Baltimore, Md.

We have 50 machines playing in England and on the continent.

Notable among these engagements are the Palace, London; Folies Bergere,

Paris, and the Winter Garden, Berlin, the three foremost vaudeville

houses of Europe.

Summer Parks, for the reason that it is not only a crowd-entertainer, but a crowd-drawer. Our stock of pictures has been so strengthened by films made by ourselves, and by our affiliated Biograph companies of Great Britain, France, Germany and Italy, together with a complete series of authentic Chinese war pictures, that we are prepared to make you an offer of an eight weeks' contract at the exceedingly low price of \$105 a week, and transportation charges for the operator, machine and film. We will give you an entertainment showing three times a day if desired, with a complete change of pictures each week. We require 110 or 500 volts direct current to operate.

We particularly recommend the Biograph for an open air, free show, as a drawing card to your Park. It is infinitely superior to fireworks, and not so expensive, and you have the added advantage of a change in bill each week for your press work. The Biograph is termed by Mr. B. F. Keith "The most perfect of moving picture devices". It is the only machine which uses large films, and which is capable of projecting the large picture necessary for outdoor work. It is unnecessary to darken the park. We strongly advise that you give this proposition your early attention. Contracts should be made at once, as we have only a limited number of Biographs available.

Yours very truly.

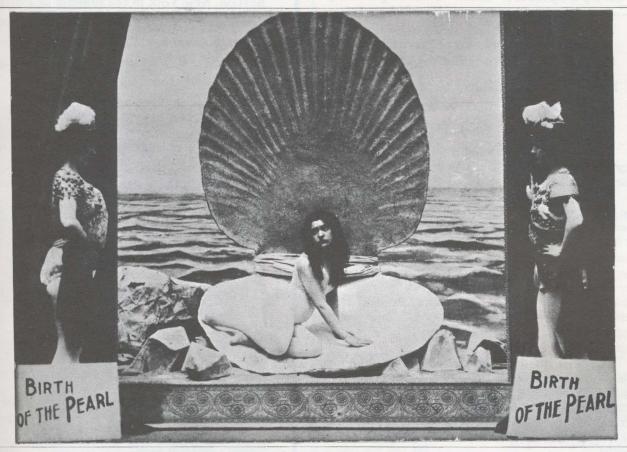
AMERICAN MUTOSCOPE & BIOGRAPH CO..

Bv

Manager Biograph Department.

The Wonderful Mutoscope Showing

Moving Pictures Taken from Life



Drop Coin in Slot---Turn Crank Rapidly to the Right,
AND YOU WILL SEE

"THE BIRTH OF THE PEARL."

No. 1900.

This Mutoscope card is from one of a half dozen Mutoscopes photographed the same day using the same two women clad in tights as pages. The pages stood on either side of a curtain, which they drew to reveal what AM&B referred to as a "Living Picture." A series of "Living Pictures" was photographed by F. S. Armitage in June of 1901 on the roof of the studio at 841 Broadway, New York City.

BY THE

Biograph, Graphophone and Stereopticon,

IN THE EXHIBIT OF THE

United States Bureau of Education, Government Building.

PAN-AMERICAN EXPOSITION.

BUFFALO, N. Y.

1901.

The exercises reproduced represent the every-day work of the institutions concerned as nearly as practicable within the time limits imposed.

The Biograph pictures were photographed from life at the rate of 1,500 per minute; the "negatives" were made upon bands of celluloid, $2\frac{3}{4}$ inches wide and many hundreds of feet long, and "positive" photographs were printed from them upon similar bands. The "positive" strips are run through the Biograph and the pictures are projected upon the screen at the rate of thirty per second, thus reproducing exactly the original scene. The Mutoscope shown in the Patent Office Exhibit nearby, utilizes the same principles and shows pictures similarly made, but it is on a smaller scale and does not require a darkened room.

In making the Graphophone records the instrument was taken into the school-rooms and the voices of teachers and pupils were faithfully recorded upon the wax cylinders. The reproduction of the sound is secured by merely reversing, as it were, the process of recording. The operation of this machine also may be seen in the Patent Office Exhibit.

During each Graphophone reproduction a picture of the class reciting is projected by the stereopticon.

The exhibit was planned and its preparation was supervised by James C. Boykin, Chief Special Agent, Interior Department Exhibit.

The Biograph scenes are made by the American Mutoscope and Biograph Co., 841 Broadway, New York City; the Graphophone records by the Columbia Phonograph Co., 135 Broadway, New York City, and the lantern slides by Frances B. Johnston, 1332 V Street, N. W., Washington, D. C.

The project was sponsored by the U.S. Bureau of Education.

The front and back in exact size of a souvenir card distributed at the Pan-American Exposition in Buffalo, New York in the summer of 1901. The card describes a joint effort by American Mutoscope and Biograph Company, Columbia Phonograph Company and Frances B. Johnston, at making moving pictures with a sound accompaniment.



Form 247.

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Advance Partial List

Of Biograph Subjects now ready, for Sale on Standard Size Sprocket Film.

Price, - - - \$5.00 per Length.

Unless otherwise stated, each Film in following list is single length.

COMEDY VIEWS:

No.	TITLE
958	"IT'S UNLUCKY TO PASS UNDER A LADDER"
1865	AN UNLUCKY LOVER (2 lengths). Lover hides in coal box and chimney, and is roughly treated.
694	THE TRAMP AND THE MUSCULAR COOK Tramp attempts to steal pie, and cook beats him with dough.
572	THE SCHOOLMASTER'S SURPRISE. (2 lengths). Two bad boys fill lamp chimney with flour, and schoolmaster is fooled.
650	JOE, educated ourang-outang.
755	"ME AND JACK"
	Girl and her dog seated on plank, which breaks, and they fall in water.
850	LOVE IN A CORNFIELD Rival spies lovers in cornfield, and throws corn stack on them.
881	A "MOVING" PICTURE Moving day. Putting up stove. Bad boy pours soot over father.
884	A (W)RINGING GOOD JOKE. (2 lengths). Father asleep. Bad boy ties cord to chair and wash-tub. Father is tipped over, and wash-tub upsets.
964	FARMER OATCAKE HAS HIS TROUBLES Barn scene. Bad boy pours bag of meal over father.
1014	LITTLE WILLIE PUTS A HEAD ON HIS PA. (2 lengths).
	Bad boy paints comic face on dad's bald head, and rumpus follows.
1024	A GOOD SHOT Children at target practice; hit woman behind fence; laugh-
	able results.

After American Mutoscope and Biograph Company redesigned their equipment so that they could offer motion pictures "for Sale on Standard Size Sprocket Film," as here advertised, they simply made prints from Mutoscope negatives and sold them in 25 foot lengths of 35mm film. One length sold for \$5.00.

Reproduced on the next 15 pages is a catalog of Biograph subjects that seems to have been issued some time in the spring of 1902.

1040	THE PRICE OF A KISS
	Lady barber; customer tries to kiss her; sign on wall change
	to read, "Kisses \$1 extra.
1857	THE LOVER'S YARN
	Awkward swain gets the yarn tangled around the girl's leg
1844	CARRIE AND HER LITTLE HATCHET (2 lengths) How Mrs. Nation wipes out the rum-holes in Kansas.
1836	SPRINGTIME IN THE PARK (1½ length) Nearsighted old man sits on newly painted bench.
1934	HOW NORA ENTERTAINED OFFICER DUFFY Bad boy puts firecrackers in pan of flour, and policeman covered with white.
1931	LITTLE ALGY'S GLORIOUS FOURTH OF JULY (2 lengths).
	In three parts. 1. Buying fireworks. 2. Shooting them of 3. The usual result.
1930	THE FRESH LOVER
	An old man's novel method of punishing his daughter's lover
1929	HE FORGOT HIS UMBRELLA (1½ length) An old gentleman catches a young man dining with his wife
1927	FIVE MINUTES TO TRAIN TIME (2 lengths) Baby is packed in a trunk, and comes out completely flattened
1926	A QUICK RECOVERY Trick picture. Doctor saws off man's head, girl puts it or
	again, and man gets up.
1922	A JOKE ON WHOM?
	Boy sticks pin in man in hammock; hammock falls on boy.
1921	A PATIENT SUFFERER
	Boys throw dead cat in doctor's hall; doctor assaults patient mistaking him for the boys.
1905	ON THE BENCHES IN THE PARK
	Tramp annoys girl; she calls policeman and dog; dog attacks tramp.
1887	A LEGAL HOLD-UP (2 lengths). Drunken man asleep on park bench. Policeman takes his valuables.
1885	AN APRIL FOOL JOKE (2 lengths). Boys put brick under hat; magician produces money and jewelry from hat
1877	A NON-UNION PAPER HANGER Man fixing wall paper. Pail of paste flies in air, and man is covered with contents.
1876	HOT MUTTON PIES (2 lengths). Boys buy pie; Chinese vendor changes sign to read "Cat Pies." Boys get sick at once.

	Man removes thread from lady's dress; he keeps pulling unti- finally the dress comes off.
1874	A CLOSE SHAVE (2 lengths)
	Bad boys shave off man's whiskers. Man goes to hit then
	with pail, but strikes barber instead.
1468	THE TROUBLESOME FLY (1½ length) Fly bothers old man; he finally gets up and shoots it.
1423	WELCOMING A STRANGER TO TOWN
423	Old man is sandbagged and robbed. Policeman comes along and takes what robber leaves.
1422	THE CHIMNEY SWEEP AND THE MILLER
i in the same of	They meet and scrap. The air is full of flying flour and coa
	dust.
1419	HORSEWHIPPING AN EDITOR
	Man attempts to whip editor. Boy and scrub-woman get a him, and he is a sorry sight.
1407	"EIN BIER"
To you	Boy plays trick on fat Dutchman, who sits in a barrel.
1392	"HOW!D YOU LIKE TO BE THE ICEMAN?"
	Iceman enters house, and is finely entertained.
1866	THE NEW MAID
	Wife finds husband making love to maid, and punishes him
1708	"ART STUDIES"
	Two old sports looking over book of art studies. Fine facia expressions.
1863	ANNA HELD (2 lengths)
	A fine bust view of the actress in her drinking song.
1703	AUNT JANE'S EXPERIENCE WITH TABASCO
	SAUCE.
	Old lady puts plenty sauce on her oysters; gets badly burned
1701	"WHEN WE WERE TWENTY-ONE"
	Couple quarrel; man leaves, tramp enters; girl mistakes him
	for lover, and caresses him.
1702	"TWO'S COMPANY"
	Animated reproduction of famous painting by Vergilia
	Tojetti.
1700	IN A CHINESE RESTAURANT
	Chuck Connors, Bowery character, and two Chinamen eating
	chop suey.
1693	"ABOVE THE LIMIT" (2 lengths)
	Charles E. Grapewin imitating man at races winning and losing.
	0.

A LITTLE PIECE OF STRING

1677	A FLIRTATION
	Gay boy tries to flirt with girl; she is very ugly, and he leaves
	her in disgust.
1644	A JOKE ON THE OLD MAID (1½ length). She discovers her love letter is bogus; makes faces.
1605	ECCENTRICITIES OF AN ADIRONDACK CANOE (11/2
	length). People get in row boat; fat man gets in, and it capsizes.
1582	A JERSEY SKEETER (1½ length). Huge mosquito is annoying farmer, and finally carries him off into the air.
1570	THE TOUGH KID'S WATERLOO
	Street urchin teases a little Lord Fauntleroy, and is soundly thrashed by the boy.
1537	A BURGLAR-PROOF BED
	Burglar enters; man turns folding bed into fort, and routs burglar.
1497	HOW BRIDGET MADE THE FIRE
	Girl can't make fire light; uses kerosene; explosion follows.
1481	A GOOD TIME WITH THE ORGAN GRINDER
	Gay soubrettes and chappie dance on street, and organ grinder is arrested.
1241	A RAY OF SUNSHINE AFTER THE RAIN
	Man lowers awning, and water drenches couple who are standing under awning.
1232	THE SANDWICH MAN
	Sandwich man and newsboy scrap oer cigar butt; newsboy is victorious.
1224	THE POSTER GIRLS
	Chappie stands in front of bill-board; poster girls kick his hat off.
1171	"DING, DONG, DELL; JOHNNY'S IN THE WELL" (2
	lengths). Johnny falls in well, and mother fishes him out.
1137	LOVE IN A HAMMOCK Lovers swinging in hammock; hammock breaks.
1478	THE ART OF "MAKING-UP" (2 lengths). Kathryn Osterman preparing for the stage.
1858	IN A JAPANESE TATTOOING PARLOR Society girl having her arm tattooed by Japanese artist.
1059	THE CORSET MODEL (TRICK) (2 lengths). Salesman displaying corsets on female model; she turns into
	a wire dummy.

CHAMPION BEER DRINKER. (TRICK) (2 lengths.) 1541 Fat Dutchman drinks about 30 glasses of beer, and then turns into keg. THE DOWNFALL OF CHINA (COMEDY). 1925 Woman breaks dish; man scolds; tries to dry dishes, and upsets whole thing. LITTLE WILLIE IN MISCHIEF AGAIN (2 lengths). 968 Willie puts water in potato pan; cook tries to get pan, and is drenched with water. ANNA HELD (3 lengths). 1864 Full length view of actress in drinking song. Similar to No. 1863. SPORTS AND PASTIMES VIEWS. POLE VAULTING AT COLUMBIA UNIVERSITY, 954 NEW YORK CITY (2 lengths). Five 10-foot vaults by athletes. Picture also reversed. HIGH HURDLE JUMPING AT MEADOWBROOK 9062 HUNT CLUB (11/2 length). Showing noted horses jumping high hurdles. (2 lengths). MEADOWBROOK HUNT 960 Hunt Club following the hounds 'cross country. Full of GOING TO THE HUNT (2 lengths). 961 Meadowbrook Hunt Club on way to a meet, headed by pack of hounds. CHAMPION HIGH JUMPERS, "CHAPPIE" AND "BEN 1022 BOLT" Two prize-winning high jumpers in exhibition over ten-bar fence. A UNIQUE RACE (11/2 length). 993 Elephant, camel, automobile, horse and bicycle in a race. A SPECTACULAR START (11/2 length). 1295 Columbia and Shamrock. Finest picture of yachts ever taken. JEFFRIES VS. CORBETT 1010 A spirited cock fight. FANCY DIVING 1169 At Mt. Tom Bath House, New York City. HIGH DIVING HORSES "KING" AND "QUEEN" 1218 (11/2 length). Two beautiful white horses dive 35 feet into the water. DIVING THROUGH PAPER HOOPS (2 lengths). 1220

Aquatic sports at Bath Beach, L. I. Laughable effect re-

versec

1117	ROUNDING THE STAKE-BOAT (2 lengths). Columbia and Defender in a trial race.
1493	TROUT FISHING (2 lengths). Muskoka Lakes District, Canada. Beautiful picture, showing man casting fly, getting a strike, and landing the trout.
1535	CHAMPIONSHIP POLO, BROOKLYN, N. Y. (2 lengths). A game between Myopia and Dedham, two crack Boston
	teams.
1565	THE PROMENADERS (2 lengths). Bathers parading the beach at Atlantic City, N. J.
1620	A DOG FIGHT An exciting scrap between two prize-winning dachshunds.
1644	LOOP THE LOOP The centrifugal railroad at Coney Island. Car makes complete circle.
1666	THE STALLION CHAMPIONSHIP (2 lengths). Heat between Charlie Herr, Arion and Cresceus at Breeder's Meet.
1832	JUI JITSU, JAPANESE ART OF SELF-DEFENSE (2 lengths). Prof. O'Brien and Japanese assistant illustrating various
	holds in the art.
1951	LADIES' DAY AT THE PUBLIC BATHS Scene in the East Third St. Public Baths, New York City.
1976	FINISH OF FUTURITY RACE Sheepshead Bay, N. Y. Won by Yankee in 1-09½. Record
	time.
2029	JAPANESE FENCING Showing peculiar style of fencing in vogue in Kioto, Japan.
2025	A FILIPINO COCK FIGHT A fine picture. The birds are very lively.
2044	THE MATRON STAKES (1½ length). Showing first quarter, half and finish. Won by Clarence Mackay's "Heno."
2048	COACHING FOR A RECORD (2 lengths). A. G. Vanderbilt and Henry J. Hyde on trip to Philadelphia. Quick change of horses at Princeton.
2072	EXPERT DRIVING (1½ length). Driving four-in-hand between stakes by Maurice Howlett.
2073	TALLY-HO Mr. James H. Hyde driving his four-in-hand at top speed.
2075	FOOTBALL GAME, WEST POINT VS. ANNAPOLIS (3 lengths. An exciting game, between the Army and Navy schools.

A SPILL FROM AN ICE YACHT Ice-boat approaches camera at high speed, swerves and do off the yachtsmen. ICE YACHT RACING Five fast yachts travelling at very high speed. WHAT HO! SHE BUMPS! (1½ leng Delights and perils of winter sports in Canada. MATEUR SKI JUMPERS Humorous efforts of beginners to manage skis. RUN OF A SNOW SHOE CLUB A Quebec club in a cross country run. Showing als "husky" dog team. SKATING IN CENTRAL PARK, N. Y. CITY (2 leng) Showing large crowd on one of the big lakes. FANCY DIVING AT BATH BEACH, L. I. (2 leng) Expert swimmers diving from high platforms, and swims toward camera. YALE FOOTBALL SQUAD OF 1901 (2 lengths). Headed by Capt. Gould. Entering field for practice. START OF 3RD CUP RACE Shamrock II gets best of it in jockeying for position at septiments.	2083	EELING THROUGH THE ICE Fisherman chops hole in ice and spears for eels.
Ice-boat approaches camera at high speed, swerves and do off the yachtsmen. ICE YACHT RACING Five fast yachts travelling at very high speed. WHAT HO! SHE BUMPS! (1½ leng Delights and perils of winter sports in Canada. AMATEUR SKI JUMPERS Humorous efforts of beginners to manage skis. IUI RUN OF A SNOW SHOE CLUB A Quebec club in a cross country run. Showing als "husky" dog team. SKATING IN CENTRAL PARK, N. Y. CITY (2 leng) Showing large crowd on one of the big lakes. FANCY DIVING AT BATH BEACH, L. I. (2 leng) Expert swimmers diving from high platforms, and swims toward camera. YALE FOOTBALL SQUAD OF 1901 (2 lengths). Headed by Capt. Gould. Entering field for practice. START OF 3RD CUP RACE Shamrock II gets best of it in jockeying for position at september 1905.	0.	
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Delights and perils of winter sports in Canada. 2096 AMATEUR SKI JUMPERS Humorous efforts of beginners to manage skis. 2101 RUN OF A SNOW SHOE CLUB A Quebec club in a cross country run. Showing als "husky" dog team. 1365 SKATING IN CENTRAL PARK, N. Y. CITY (2 length Showing large crowd on one of the big lakes. 1219 FANCY DIVING AT BATH BEACH, L. I. (2 length Expert swimmers diving from high platforms, and swimm toward camera. 2058 YALE FOOTBALL SQUAD OF 1901 (2 lengths). Headed by Capt. Gould. Entering field for practice. 2042 START OF 3RD CUP RACE Shamrock II gets best of it in jockeying for position at standard standard summers.	2086	
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Shamrock II gets best of it in jockeying for position at a FINISH OF 3RD CUP RACE	2058	
·	2042	START OF 3RD CUP RACE Shamrock II gets best of it in jockeying for position at start.
time allowance.	2043	Columbia finishes 2 sec. behind Shamrock II, but wins on

MILITARY VIEWS.

	WILLIARY VIEWS.
1027	AMBULANCE CORPS DRILL (1½ length). Exhibition of caring for wounded by Ambulance Corps.
1176	IN FIGHTING TRIM (2 lengths). Remarkable fine picture of Canadian militia returning from field practice
1244	PRESIDENT ROOSEVELT AND STAFF (2 lengths). Escorted by Troop "A" of New York. In Dewey Parade, New York.
1247	SAILORS OF THE ATLANTIC FLEET (2 lengths). In the Dewey Parade, New York.
1245	WEST POINT CADETS AND BAND (2 lengths). Battalion from U. S. Military Academy in Dewey Parade, New York.
1252	SECOND COMPANY, GOVERNOR'S FOOTGUARDS, CONNECTICUT (2 lengths). In the Dewey Parade, New York.

	In the Dewey Parade, New York.
1401	BACK FROM THE BATTLE
	Gen. F. D. Grant and Gen. A. S. Burt returning at head of
	famous Twenty-fifth Infantry, Philippines.
1451	INTO THE WILDERNESS
1,000	Gen. Bell's expedition in the mountains of Luzon, Philippines
1455	AN HISTORIC FEAT (2 lengths)
100	Gen. Bell's famous mule pack train swimming Agno River
	Philippines.
1575	READY FOR DUTY (2 lengths)
	Fifteenth Infantry in campaign uniforms and equipment
	Governor's Island, N. Y.
1719	U. S. NAVAL MILITIA (1½ length).
	How amateur sailors prepare for war by gun drills in time
	of peace.
1763	ASSAULT ON SOUTH GATE OF PEKIN, CHINA (1)
	length).
	Sixth U. S. Cavalry assaulting South Gate of Pekin. A
	thrilling picture
1792	IN PROUD ARRAY (2 lengths)
trate a	Parade of the famous Sikh Regiment of Bombay, India
774	SEVENTY-FIRST REGIMENT, N. G., S. N. Y. (2 lengths).
	At Camp Wikoff after their return from Cuban campaign
1250	7TH REGIMENT, NEW YORK CITY (2 lengths).
1250	In the Dewey Parade, N. Y. City.
672	A LANDING FIGHT (2 lengths).
0/2	Soldiers attacking insurgent camp, and wading through
	water.
625	NEW YORK NAVAL RESERVES (2 lengths).
	2nd Battalion, marching through Brooklyn on way to service.
	RAILROAD VIEWS.
	RAILROAD VIEWS.
602	A RIDE ON A SWITCHBACK (2 lengths).
	Panoramic view from front platform of trolley car going
	down a steep grade
1149	CLIMBING JACOB'S LADDER (2 lengths) Train climbing steep trestle work of cog railroad on Mt
	Washington.
TIES	THE FRANKENSTEIN TRESTLE

Train crossing iron structure that spans a deep gorge in White Mountains.

THE DANDY FIFTH REGIMENT OF BALTIMORE (2

1255

1260	Union Pacific crack train running at 60 miles an hour. One of our best train pictures.
1285	THE GAP, ENTRANCE TO ROCKY MOUNTAINS (3
	lengths). A magnificent panoramic view in the Canadian Rocky Moun-
	tains.
1288	UNDER THE SHADOW OF MT. STEPHEN (2 lengths). Passing Field's Station, Rocky Mountains. Panoramic view.
1307	FRAZER CANON, East OF YALE, B. C. (2½ lengths). A beautiful panorama.
1332	THE PICTURESQUE WEST (2½ lengths). Panoramic view passing steamboat and Great Eastern Rocks.
1338	DEVIL'S SLIDE (2½ lengths). A beautiful railroad panorama.
1339	TUNNEL NUMBER THREE (1½ length). A very fine panoramic view, showing tunnels, etc.
1942	INDIAN FORT, SHERMAN HILL TUNNEL (4½ lengths).
	A trip through Sherman Hill Tunnel, in the Rocky Mountains.
	SCENIC VIEWS
1111	THE WHIRLPOOL RAPIDS, NIAGARA FALLS (2 lengths).
	As seen from the front of a moving car on the Great Gorge Road.
1248	THE DEWEY ARCH, N. Y. CITY (2 lengths). A view of the arch as seen from Fifth avenue showing sight- seers, etc.
1454	"AGUINALDO'S NAVY" Showing curious Filipino boats on Pasig River, near Manila.
1739	AN ORIENTAL HIGHWAY Street scene on the Taku Road, Tien Tsin, China.
1964	CUTTING SUGAR CANE Natives at work, Honolulu, Hawaiian Is. Exceedingly well arranged.
1965	KANAKA BOYS DIVING Native youngsters of Hawaii diving for coins.
1968	TRAIN OF SUGAR CANE ON WAY TO CRUSHER Illustrating sugar industry in the Hawaiian Islands.
	indicating bagar inductry in the Laurence

2023	A BUSY THOROUGHFARE Bridge traffic and native carts at Manila, Philippines.
2032	A RICKSHAW PARADE. KIOTO, JAPAN. A party of naitves in queer two-wheeled vehicles drawn b coolies.
2051	ARRIVAL OF TONGKIN TRAIN Showing arrival of Chinese passenger train at station, Tien Tsin.
2052	THE CHIEN-MEN GATE, PEKIN, CHINA Showing native vehicles, thoroughly characteristic of China
2055	COALING A STEAMER IN NAGASAKI BAY, JAPAN Splendid picture showing coolie men and women coaling big ocean-going steamer.
2082	STARTING A SKYSCRAPER Taken in immense excavation for foundation of new Macs Building, New York.
1798	LOCKED IN THE ICE (1½ lengths). Panorama from Battery, N. Y., showing boats in ice blockade

VIEWS OF NOTABLE PERSONAGES.

	WO OI INDIED I ENCOUNTIOLD,
1047	LIEUTGEN. NELSON A. MILES.
	On way to reviewing stand Madison Square, New York, on
	Memorial Day.
1072	PRESIDENT McKINLEY
	President with Mrs. McKinley and party at Mt. Tom, Mass.
1746	LI HUNG CHANG
	Taken at Palace of Roses, his summer home in Pekin.
2110	PRINCE HENRY AT WEST POINT, N. Y. (2 lengths).
	Prince and escort reviewing cadets of U. S. Military Academy.
2074	PRESIDENT ROOSEVELT AT ARMY-NAVY FOOT-
/-4	BALL GAME
	President is seen crossing field from Navy to Army side.
2004	FUNERAL OF PRESIDENT McKINLEY
	Hearse on way to Church at Canton, with special Guard of
	Hopor

MISCELLANEOUS VIEWS.

1076	HOW DUCKS ARE FATTENED
	How artificially bred web-feet are fattened for market.
1095	EMPLOYEES OF PARKE, DAVIS & CO., DETROIT,
	MICH. (2 lengths).
	Showing employees leaving the factory at noon.

1201	TWO HOURS AFTER HATCHING Showing chickens two hours after they leave the shells.
1636	CAPT. PAUL BOYTON FEEDING HIS PETS (2 lengths).
	The sea-lions clamber about him, and are fed with fishes. One overturns him.
1935	FATTENED FOR MARKET (2 lengths). Herd of cattle at station ready for shipment to Chicago abbatoir.
1939	IN THE GRAZING COUNTRY (2 lengths). Flock of 2,600 sheep at Grand Island, Nebraska.
2050	A PERILOUS PROCEEDING (3 lengths). Workmen decending from roof of a skyscraper by means of a derrick.
2061	A MIGHTY TUMBLE. A four story brick building is toppled over.
2079	THE BEGINNING OF A GREAT ENTERPRISE (6 lengths). Breaking ground for Louisiana Purchase Exposition at St Louis.
	TRICK PICTURES.
1013	SPIRITS IN THE KITCHEN (2 lengths). Full of good and laughable situations
908	THE CREMATION (2 lengths). Girl is apparently burned to a skeleton, but comes back to life
909	THE STARTLED LOVER Girl turns to skeleton in lover's arms, but re-appears again.
1167	THE MANIAC BARBER Crazy barber cuts man's head off, and puts it back again.
1179	THE X-RAY MIRROR (1½ length). Girl goes to mirror to try on hat; sees ballet girl, and faints

"THE PRINCE OF DARKNESS"

ALLABAD, THE ARABIAN WIZARD

Clever magician performs some startling tricks.

A TERRIBLE NIGHT

Man tries to undress, but clothes fly back on him. Devil

Man in bed is tormented by devil, who does strange things.

Chickens are seen bursting through the shells, and tumbling

(2 lengths).

(1½ length).

(2½ lengths).

EGGS HATCHING

1200

1410

1411

1580

appears.

No. 1269, JACK TARS AT PLAY, originally was called A DIP IN THE MEDITERRANEAN and was photographed in October of 1899 by an unrecorded cameraman, probably William K. Laurie Dickson, who was touring the Mediterranean at the time on a chartered yacht.

1584	PIERROT AND HIS WIVES
	How to make one fat wife out of two lean ones.
1615	THE BARBER'S QUEER CUSTOMER (2 lengths) Man sits in barber's chair, and his face changes several times
166,	"DRILL, YE TARRIERS, DRILL"
	Man blown sky-high in a blast, but comes down apparently unhurt.
1714	"STOP THIEF!"
	Thief being pursued; gets in one barrel, and comes out of a different one.
1715	THE EVIDENCE WAS AGAINST HIM
	Tramp gets into trouble through no fault of his own.
1716	A NYMPH OF THE WAVES
****	Girl dancing on water. Double-printing picture.
1730	"ROCK OF AGES!"
	Girl clinging to rude stone cross while waters are rushing about her.
1845	DEMOLISHING AND BUILDING STAR THEATRE
	NEW YORK (4 lengths).
	A remarkable picture, showing theatre torn down and put
	up in a minute's time.
1859	A MYSTIC RE-INCARNATION (2 lengths).
	Magician dismembers and puts together figure of a girl.
	MARINE VIEWS.
	WARINE VIEWS.
748	THE PEACE JUBILEE NAVAL PARADE, NEW YORK CITY 4 lengths).
	Showing battleships New York, Iowa, Indiana, Brooklyn, Massachusetts, Oregon and Texas.
365	OCEAN GREYHOUNDS (2 lengths).
	S. S. Noordland and Teutonic leaving New York harbor at full speed.
1114	STEAMSHIP "CHIPPEWA"
	Fine view of steamer running at high speed on Niagara River.
1266	STEAMER "GRAND REPUBLIC"
	Passing Cup Defender "Columbia," after one of the yacht
	races.
1269	JACK TARS AT PLAY
	Bathing hour on a U. S. Warship on Asiatic Squadron.
1846-B	BOATS UNDER OARS (1½ length).
	Cadets of U. S. Naval Academy receiving instructions.
1848	MIDDIES SHORTENING SAIL (3½ lengths). Cadets of U. S. Naval Academy up aloft on training ship.

1850	A LARGE HAUL OF FISH (2 lengths) Pulling in a shad seine at Edenton, N. C. The fish are very
	lively.
2105	THE ROYAL SALUTE (2 lengths)
	Fort Wadsworth salutes Prince Henry on "Kronprinz Wilhelm."
2106	BATTLESHIP "ILLINOIS" (2 lengths). Saluting "Kronprinz Wilhelm" with Prince Henry aboard.
2108	DOCKING A LINER (2 lengths) Tugs warping steamship "Kronprinz Wilhelm" into slip.
2112	LAUNCH OF METEOR III. (3½ lengths) Miss Roosevelt launches the Kaiser's Yankee yacht.

	CHILDREN'S PICTURES.
1075	CHILDREN FEEDING DUCKLINGS Scene at duck farm. Children walk from pen to pen scattering food.
1104	BABY LUND AND HER PETS The little vaudeville favorite feeding her dog and pony.
1129	THE BABY'S BATH (2 lengths). A fond mother giving her little girl baby her morning bath.
1143	WHEN BABIES QUARREL Two very small babies playing; one steals all blocks, and
	other cries.
1329	THE FOSTER MOTHER (2 lengths). A little girl feeding milk to a puppy from a baby bottle.
1854	THE SLIPPERY SLIDE Happy children sliding down stairway copings in Central Park, New York.
1713	CONTRARY WINDS Children blowing sail-boats in a tub of water, very pretty.
1727	CHILDHOOD'S VOWS (1½ lengths). Children in confirmation parade at St. Mary's Church, Fall
	River.
1155	BABIES PLAYING ON A HOT DAY (2 lengths). Two babies, scantily clothed, playing with blocks in nursery.

FIRE AND PATROL VIEWS.

POLICE PARADE (2 lengths). 1051 New York police passing in review on Memorial Day.

1801 FIRE DEPARTMENT, BUFFALO, N. Y. (2 lengths). Showing various pieces of apparatus responding to an alarm. AT BREAK-NECK SPEED (2 lengths). 1723 Fall River, Mass., Fire Department on way to a fire. THE LAST ALARM 1668 (21/2 lengths). Cleveland Fire Department. 1. Leaving the house. 2. Under full headway. QUEBEC FIRE DEPARTMENT ON SLEDS (2 lengths). 2093 A complete fire department turn out on sleighs. SCHOOL FIRE DRILL (2 lengths). 1670 Children of a Grammar School hurrying out of building, marshalled by teachers. THE FIRE AT TARRANT & CO.'S DRUG STORE, N. Y. 1696 11/2 lengths). Panorama from roof of nearby building. Taken one hour after explosion.

PAN-AMERICAN EXPOSITION VIEWS.

ON THE OLD PLANTATION
Characteristic scene of Southern life. Old granny and darkies.

THE MAGNIFICENT ELECTRIC TOWER (2 lengths).
In daylight; twilight, and night brilliantly lighted.

OSTRICH FARM
Showing about Ostrichs.

"LAUGHING BEN"
Quaint old negro over eighty years of age who laughs continually.

VAUDEVILLE VIEWS.

(11/2 length). 1328 The famous Parisian Chanteuse in the rag-time cake-walk "Hello Ma Baby." "FINISHING TOUCHES"-Living Pictures. 1889 Dainty subject showing little girl finishing a painting. "WAITING FOR SANTA CLAUS"-Living Pictures. 1890 Two little girls standing in front of fire-place where their stockings are hung. 1891 "THE POUTING MODEL"-Living Pictures. Little girl model pouting behind an easel. "THE SLEEPING CHILD"-Living Pictures. 1892 Representing a child asleep in a woodland glade.

990	FRANK MELVILLE'S TRICK ELEPHANT (11/2 lengths). Performing with two trick ponies
1900	BIRTH OF THE PEARL, LIVING PICTURES (2 lengths). Shell opens, showing girl sleeping; she gracefully arises.

EDUCATIONAL VIEWS.

1840	CLUB SWING	(2 lengths).	
	Povs an	of the Carlisle Indian school	l in an exercise

1826	JTE RECI	TATION		
	reciting "The	Star Spangled	Banner"	in sign lan-

PARADE PICTURES.

1815	PARADE OF BUFFALO BILL'S WILD WEST (3 lengths).
	Col. Cody in command. Passing down Fifth avenue, New York City.
1987	THE LIVING FLAG. 1,500 school children in unique representation of American Flag during parade of G. A. R. Encampment at Cleveland.

We are also sole Agents in America for the celebrated Warwick Films and Melies Star Films.

The price for same in New York is as follows:

Melies Star Film\$12.0	o net	per	length
Warwick Film (Class A)	o net	per	length
Warwick Film (Class B)	o net	per	length

Che American Mutoscope and Biograph Co. 841 Broadway . . . New York City

FOREIGN CONNECTIONS LONDON - PARIS. AMSTERDAM. BERLIN. - VIENNA. JOHANNESBURG. BRUSSELS .- BOMBAY.

841 Broadway, New York, Aug. 12th, 1902.

CORONATION FILMS!

We have in stock ready for delivery the magnificent Melies reproduction of the wonderful ceremony in Westminster Abbey of the CORONATION of KING EDWARD VIl and QUEEN ALEXANDRA. The film is 250 feet long and the price \$50.00. All the details of the historical event are shown in a production under the direction of C. Urban of the Warwick Trading Co., and G. Melies of Paris. The King and Queen, the Royal Family, Noblemen and Peeresses, Clergy and Distinguished Guests are impersonated by accomplished actors and actresses, and all costumes, robes, regalia, coronation chairs and the interior of the Abbey are faithfully reproduced.

The film is in eight parts: --

- Taking the Oath
- 2. Kissing the Book
- The Anointing
- The Oblation of the Sword
- 4. The Imperial Mantle
- The Orb and the Sceptres
- The Crowning of Edward
- The King and Queen in the Chairs of State.

The film is supplied only in the complete length of 250 feet.

Very truly yours,

AMERICAN MUTOSCOPE & BIOGRAPH CO.

According to Biograph production records, AM&B had their own photographer, a Mr. Bonine, at the Coronation of Edward VII. Nevertheless it was the Melies/Warwick production they offered for sale.

FOREIGN CONNECTIONS. LONDON - PARIS AMSTERDAM. BERLIN - VIENNA. JOHANNESBURG.

841 Broadway, New York, Aug. 20, 1902.

We now have ready for delivery the following great fidms in standard size sprocket negative.

1. CORONATION OF KING EDWARD VII. The \$10,000 reproduction by Melies of Paris. Positively the greatest production and the greatest film ever made. All the magnificence of the spectacle in Westminster Abbey in exact detail.

250 ft. (not sold in shorter lengths) \$50.00

2. THE CORONATION PARADE.

King Edward and Queen Alexandra in the gorgeous chariot of state accompanied by lords, noblemen, peers of the realm, generals of the army, admirals, foreign princes, etc. All

Clear and beautiful photographically.

Going to Westminster Abbey 200 ft. - - 15¢ per ft.

Returning from " 100 ft. - - 15¢ per ft. Sold only in 200 and 100 ft. lengths.

FOXY GRANDPA!

The great scenes arranged by "Bunny" and enacted by Jos. J. Hart and his original company. Positively the only moving picture production of the most attractive comic character of modern times. 500 ft. in all- Sold in any lengths - - 15¢ per ft.

All of these money winners are now ready for delivery, but the demand is great and we would urge you to get your order in without delay.

Very truly yours,

AB

AMERICAN MUTOSCOPE & BIOGRAPH CO.

Hardly had motion pictures come into being when wouldbe film distributors began the practice of making negatives from existing prints. This allowed them to undersell the original film maker who had the production costs in his negative. The quality of these illegal prints, known as "dupes," was poor but nevertheless their existence forced AM&B to reduce the price of some of their specials such as the Melies' CORONATION OF KING EDWARD VII mentioned here.

In September of 1902, the
American Mutoscope &
Biograph Company issued the
first of a long series of numbered bulletins. This also
seems to be one of the earliest
mentions of their branch at
128 Clark Street in Chicago, as
well as of the establishment of
their price-per-foot policy in
selling films.

BULLETIN NO. 1.

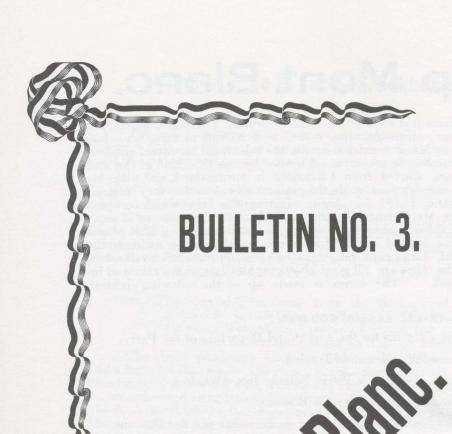
Futurity Race Films.

The Futurity of 1902, run at Sheepshead Bay on August 30, was as you doubtless know, not only the greatest race of the year, but one of the most successful events in the turf history of America. Twenty six horses ran, John A. Drake's colt, Savable, winning by a nose. We secured a splendid film of the race and had the only moving picture camera at the track. We show the crowd, the start, then the driving finish, and finally the winning horses going back to the Judge's stand, with an excellent picture of the crack Jockey Lyne walking back to the paddock. This film is about 135 feet long and we offer it at our regular price for Standard size sprocket film - 15 cents per foot. You will do well to order this at once.

Don't forget that we are selling the genuine Melies \$10.000 production of the Coronation in Westminster Abbey, 250 feet at \$37.50, the same price others are asking for dupes. We have also the original films of the Coronation parades at 15 cents a foot. The Foxy Grandpa series, by Jos. J. Hart and the original company, is catching on in great style and should be included in your programme. This and all Standard size films [over 2,000 subjects] at 15 cents per foot

American Mutoscope & Biograph Co., 841 Broadway, New York.

Chicago Branch, 128 Clark Street.



American Mutoscope & Biograph Co., 841 Broadway, New York.

Chicago Branch, 128 Clark Street.

Up Mont Blanc.

We have just received from the Warwick Trading Company, of London, Eng., an extraordinary series of moving pictures made last September by Mr. F. Ormiston-Smith, the celebrated mountain climber. Mr. Ormiston-Smith, accompanied by two famous Oberland guides and three porters, started from Chamonix in Switzerland, and with his moving picture camera, made the perilous ascent to the very summit of Mont Blanc, 15,781 feet high. During the trip, which occupied several days, Mr. Ormiston-Smith was able to secure pictures of some of the most difficult phases of modern mountaineering. The photographing was carried out under exceptional difficulties owing to the great height, bitter cold, mountain sickness, snowstorms, avalanches, etc., but the films are all good photographically and the action of inense interest. The series is made up of the following eighteen pictures:

7011-12-13. Length, 800 feet.

- 1. Preparations for the Ascent and Departure of the Party.
- 2. Crossing a Mountain Torrent.
- 3. Party leaving the Pierre Pointue Inn, 6,800 feet.
- 4. Crossing the Glacier des Bossons.
- 5. The, "Junction" of Glaciers de Taconnaz and des Bossons.
- 6. Traversing the Glacier de Taconnaz.
- 7. Climbing Ice Pinnacles on the same Glacier.
- 8. Reaching the Grands Mulets, 10,120 feet.
- 9. Arrival of the Party at the Grands Mulets.
- 10. Life at the Grands Mulets. Partaking of Refreshments.
- 11. Sunset Panorama from the Grands Mulets, 7 P. M. (Unique.)
- 12. Leaving by Moonlight for the Summit, 1:30 A. M.
- 13. Ascending the Snow Slopes towards the Petit Plateau, 3 A. M.
- 14. A Cloud Sea from the Petit Plateau, 4 A. M. A wonderful sight photographed from above the clouds.

The preceeding three pictures are probably the first successful moving picture views secured at that time of the early morning.

- 15. Crossing a Snow Bridge near the Grand Plateau, 15,000 feet.
- 16. Finding a way over a great crevasse near La Tournette, 15,300 feet.
- 17. Ascending the Slope below the summit over a Snow Bridge during a Snowstorm, 15,500 feet.
- 18. The Summit of Mont Blanc, 15,781 feet.

Total length, 800 feet. Sold only in complete length at 15 cents per foot - - \$120.

Climbin, Ge G. at Schreckhorn.

The following three films picture the most perilous rock climbing that is within the power of man. They are remarkable from every point of view and will create a sensation wherever shown.

7002. Panorama of the Range of the Alps and Climbing Party Ascending Great Schreckhorn.

The panorama includes some of the Giants of the Oberland, the Eiger, Monch, Jungfrau, Piescherhorner, Etc., and shows a party of two guides and a climber scaling the very difficult ice-walls on the glacier of the Great Schreckhorn at an altitude of 10,500 feet. Length 125 feet. Price, 15 cents per foot.

7006. The Grand Panorama from the Summit of Great Schreckhorn, 13,500 feet, of all the Oberland Peaks and Crossing Wetterhorn Couloir (Scene of the accident to Messrs Brown and Garden on Aug. 16, 1902).

The above panorama from one of the most difficult of Alpine peaks includes the whole Oberland range—Eiger, Monch, Jungfrau, Piescherhorner, Aletschhorn, Grunhorn, Agassizhorn, Finsteraarhorn, Sauteraarhorner, Berglistock, Rosenhorn, Mittlehorn and Wetterhorn (the peak on which the two disasters of Aug. 16th and 20th occured). The crossing of the Wetterhorn couloir shows a climber with two guides passing this dangerous spot. This picture was only obtained at great risk, as rocks and avalanches are liable to sweep down the couloir at any moment and without warning.

Length 150 feet. Price, 15 cents per foot.

7010. Ascent and Descent of the Aiguilles des Grandes Charmoz, 11,293 feet.

The most difficult rock climbing in the world. The most wonderful climbing picture ever taken. Sheer precipices of thousands of feet on either side. A cool head and judgement required to scale these needles.

Length 150 feet. Price, 15 cents per foot.

NOTE.—In order to photograph this feat of climbing Mr. Smith and three guides and porters were compelled to scale similar difficult rocks which necessitated, when reached, roping and anchoring the party and camera to the rocks before photographic operations could be proceeded with.

Our new and complete Catalogue, a book of 250 pages, illustrated, is now ready for delivery. The price of the book is 50 cents, but we deliver it free to any address a order for \$10 worth of film,

ALL SPROCKET FILMS, 15 Cents per Foot. Biograph Warwick Melies.

We are the exclusive agents for the United States for both Melies Star films and Warwick films. In our own stock we have several thousand subjects in Standard size sprocket films made from original Biograph negatives. With all these sources of supply, we are the largest dealers in the world and our stock is constantly being augmented by new and sensational pictures. The regular price of Melies Star films, Warwick and Standard size films from Biograph negatives is 15 cents a foot.

American Mutoscope & Biograph Co., 841 Broadway, New York.

Chicago Branch, 128 Clark Street.

THE LIFE OF AN ENGLISH FIREMAN

Thrilling Series of New Warwick Films Showing the Work of an English Fire Department

We have just received from our London representatives, The Warwick Trading Company, a remarkably fine new film depicting the life of the English fireman. It is not only unusually good as a picture of the sensational events connected with the business of fire-fighting, but will prove of exceptional interest because most of the work is in such contrast to the methods employed by American fire-laddies. It shows the sending of the alarm, the interior court of the fire-house, with the men rushing to the apparatus, and hurriedly dressing as they go, the hitch, the start, the run at several points, and then a series of views of the men at work on one of the most spectacular fires of the century in London. These last scenes are great. Nothing like them have ever been made in this country. In one view a couple of the hosemen are seen hanging to a sharp roof corner and playing a heavy stream on the blaze just ahead. At times huge volumes of dense smoke blow over the scene until it appears nothing short of a miracle that the men are able to hold their positions. The whole film concludes with the falling of a large section of wall while the firemen are at work.

We unhesitatingly declare this film one of the greatest that has ever been made. It is certain to make a hit wherever it is shown in this country. Sold only in its complete length, 500 feet, price 12 cents per feet, \$60. With the conflagration colored \$25 extra. It is needless to say that the subject is much more effective with the flames colored.

Following is the order of the various scenes:

No. 7044—The Alarm—Rush of Fire Laddies, dressing as they run.
The quick hitch—leaving the Station—A run through the
streets—Arrival at Conflagration—Rescue by ladder—Lifesaving by blankets—The Ambulance—Engines pumping—
Fire under great headway—Playing on Fire from housetops—Spectators on roofs—Directing streams from the
streets—Fire subdued—Playing on smouldering ruins over
great burnt district—The falling wall.

American Mutoscope & Biograph Company,

11 E. 14th Street, New York City.

CHICAGO BRANCH -- 128 Clark Street.

Bulletin No. 4 of May 1, 1903 was the first to be issued from AM&B's new address at 11 East 14th Street, New York City. The company was to spend a long and profitable period in the old brownstone mansion there that had been converted for their use.

RIP VAN WINKLE

A Magnificent Production in Sprocket Film of America's Greatest and Most Popular Play, with

JOSEPH JEFFERSON

And His Original Company.

We now have ready for delivery a film in 200-feet length from Joseph Jefferson's great play "Rip Van Winkle," with Joseph Jefferson himself in the part which he has made famous the world over. Mr. Jefferson has, at his summer home at Buzzards Bay, arranged a large section of natural rock-work and forestry with a view to the requirements of the play, and here our picture was made, in the midst of wild and mountainous scenery, with costumes accurate to the times, and with even greater care and finish than characterizes the stage production. We have not attempted to show the play in its complete form, but have chosen instead the various dramatic events beginning with Rip's departure for the mountains, and ending with his awakening from his 20 years' sleep. The scenes pass from one to the other with dissolving effects. They are arranged in the following order:

- 1. Rip's Toast.
- 2. Rip Meeting the Dwarf.
- 3. Exit of Rip and the Dwarf.
- 4. Rip Meeting Hudson and Crew.
- 5. Rip's Toast to Hudson and Crew.
- 6. Rip's Twenty Years' Sleep.
- 7. Rip's Awakening.
- 8. Rip Passing over the Mountain.

We have decided not to make a special price on this, but to make the price 12 cents per foot, at which figure we are now selling all standard size sprocket films from Biograph negatives. A new supplement to our large catalogue including all the latest and best foreign subjects is now ready.

American Mutoscope & Biograph Company,

11 E 14th Street, New York Ciry.

CHICAGO BRANCH

PRESIDENT ROOSEVELT'S TRIUMPHAL TRIP THRO' THE WEST

We have just received from our operators accompanying President Roosevelt on his great tour of the Pacific Coast, a splendid series of films covering his reception in San Francisco. The weather was all that could be desired, and the films are, therefore; very fine photographically. There are five scenes in all, as follows:

- 1. An automobile ride down San Francisco's busy Market Street, showing the elaborate decorations, crowds of people, traffic, etc. A very novel and effective picture. 102 feet.
- 2. A trip in an automobile from Third to Mission Street, to Market Street, to Montgomery Street, to Sutter Street, to Kearny Street, to Market, to Grant Avenue. This covers practically all of the business section of San Francisco. The picture was made just before the arrival of the parade and gives a comprehensive view of the decorations and crowds.
- 3. President Roosevelt in his carriage, with mounted escort, passing up Market Street. A good picture of the President, and a spirited subject throughout.
- 4. "No Race Suicide in Frisco." This is a corker. It shows the President reviewing the school-children of San Francisco. This film is a timely and inspiring exposition of a much-talked-of subject.
- 5. President Roosevelt on the Reviewing Stand. This is a great film. It shows the President as he is entering the reviewing stand, follows him to the reviewing position, and then gives a swinging panorama of Union Square, with its immense throng of spectators.

Our new electric studio is now complete, and is a success even beyond our most sanguine hope. We are now turning out new standard-guage sprocket subjects rapidly, and they all show a degree of excellence in photographic work and in arrangement which is almost impossible in out-door work. Some of the latest comedy subjects produced in the new studio are

Showing a two-year-old boy first crying for his dinner and then devouring a big bowl of bread and milk with the utmost satisfaction.

In which the lover impersonates the hairdresser and gets all the best of it. Very funny.

Without doubt this film will prove one of the biggest hits that has

2363 A Model Courtship. 50 feet Showing how the lady-artist showed her male model how to make love, and what her husband did when he happened to drop in.

2364 "Dont Get Gay With Your Manicure!" . . 50 fee A pretty young manicure accepts the amorous advances of a

A pretty young manicure accepts the amorous advances of a young dude, but her husband drops in and boots the dude out of the door. Very catchy and funny.

2369 **How Tommy Got a Pull on His Grandpa.** . . 70 fee This is a companion picture to "Tommy's 'Ringing Good Joke," and equally interesting and amusing.

A young couple are spooning in an alcove unaware of the fact that papa can see all that is happening in a big mirror in the next room.

Note.—We expect to send out similar bulletins at frequent intervals from now on. If you want them please see to it that we have your correct address, either enroute or permanent.

American Mutoscope & Biograph Company,

11 E. 14th Street, New York City.

CHICAGO BRANCH--128 Clark Street.

and even put a note on the bottom of Bulletin No. 6 of June 1, 1903 in an attempt to add more names to their regular mailing list.

AM&B did not overlook any means of increasing business

REPRODUCTION OF

McGOVERN-CORBETT FIGHT

In response to numerous requests we have decided to offer for sale to exhibitors generally our great film reproducing the entire 11 rounds of the second McGovern-Corbett Contest in San Francisco, in which Corbett successfully defended his title to the featherweight championship of the world.

This film, like our great picture of the Jeffries-Sharkey Contest, was made by electric light and shows the same remarkable photographic qualities. The men show as sharp and clean-cut as a cameo. Every muscle stands out in relief, and every motion is faithfully portrayed. Without hesitation we claim that this is the finest fight film ever made.

The contest was slap-bang from start to finish, and at times the punishment inflicted on both sides was most severe. The battle wavers until the very last round, when Corbett scores his knockout and the police jump into the ring.

This film has never been advertised nor previously offered for sale, but those who have known of it have been so eager for it that we have finally decided to give all of our film customers an even chance at it. It is a remakable film, perfect in photography and most exciting in action.

LENGTH 723 FEET---15 CENTS PER FOOT.

SOLD ONLY IN ITS COMPLETE LENGTH.

American Mutoscope & Biograph Company,

11 E. 14th Street, New York City.

CHICAGO BRANCH--128 Clark Street.

Note—We are Special Agents for Melies "Star" Films. Catalogues and Prices on application.

NEW SUBJECTS IN SPROCKET FILMS

2368 It is the	Shooting the Chutes
Ton	How Tommy Got a Pull on His Grandpa 65 feet This is a companion picture to "Tommy's Ringing Good Joke." may ties a cord to his Grandfather's chair and fastens it to a eau in the next room. The maid attempts to open the drawer upsets the old gentleman, with disastrous results.
2378 Con	Down the Bamboo Slide 60 feet An amusing picture of a new laugh-raising device at Luna Park, ey Island.
2379 the	"Holy Moses" the Camel. Merrymakers at Luna Park, Coney Island enjoying a ride on famous camel, "Holy Moses".
wine deal and Chip advathey	Dangers of Dining in Private Dining Rooms 172 feet A. The Dinner. In this scene two gay couples are enjoying a edinner in the private room of a Bohemian Cafe. There is a great of hilarity and some love-making. A game cards is suggested the four go into an adjoining room. B. The Game. Here the four sit down for a game of poker. One are forthcoming and money is produced. The waiter takes untage of the condition of the guests, drugs their wine and when the have all collapsed into an insensible condition, robs the men flies. Excellent in photography and arrangement.
the	In the New York Subway
in h	The Professor of the Drama
enga danc	The Giddy Dancing Master

A young doctor receives a call from footlight favorite who had been one of his sweethearts in days gone by. In treating he headache he becomes more affectionate than discreet and when his wife and her mother come in, there is trouble.	r
Mike comes back home from work and proceeds to wash his face. He uses the soap freely and with his eyes covered with lather gropes about for a towel. Unfortunately he seizes a rag with which his wife has been blacking the stove. The result is very ludicrous but when Mike's wife takes him to the looking glass he becomes greatly provoked and proceeds to black her face also.	s e n
Gloomy Gus Gets the Best of it	l. e e
Two mischievous youngsters are playing truant. One of then climbs on the hood over the door with a pail of water. The other knocks on the door and when the teacher comes out she is treated to the contents of the pail. Well done and very laughable.	a r
2391 Poor Old Fido.	s r ı
An organ-grinder is playing beneath the window of a cranky old woman. She objects strenuously. The organ grinder, egged on by Hooligan keeps on playing until a policeman appears. The organ man runs away but Hooligan stops to explain. In the meantime the old lady comes to the window with a pail of water and ducks the policeman. Hooligan of course gets all the blame and is carried of to jail. Excellent comedy.	d y n e
2393 An Unprotected Female	y
Note.—We expect to send out similar bulletins at frequent intervals from now on. If you want them please see to it that we have your correct address, either enroute or permanent.	

American Mutoscope & Biograph Company,

11 E. 14th Street, New York City.

. 63 feet

2384 The Doctor's Favorite Patient.

NEW SUBJECTS IN SPROCKET FILMS

2395 The Cook Visits the Parlor
Scene opens in parlor, with cook eating live goldfish out of Aquarium. She is discovered by housemaid who expresses horror. Cook bangs on piano to further annoy housemaid. Housemaid tries to eject cook with results disasterous to handsome furnishings, bric-a-brac, etc. while they fight about the room. A very funny scene.
2398 Cozy Corner Dance
2399 Betsey Ross Dance 87 feet
2400 The Haymarkst
This is a very stunning picture tho' somewhat risque in subject. It depicts in six scenes, six lively hours at New York City's famous Tenderloin dance hall "The Haymarket". In every particular the much talked of resort is reproduced exactly. The interior and exterior are both shown as they are. The first scene shows the opening of the hall with the sidewalk crowd of girls and men. The second is the dance showing the various forms of waltz in vogue in New York. Then comes a fight in the wine room, then the eviction of the riotous young men, and finally a boisterous can-can and a raid by the police.
2401 "Strictly Fresh Eggs" , 66 feet
A country house-wife is seen in her kitchen breaking eggs into a cake dish. As each egg drops it turns into a small chicken much to the woman's amazement and annoyance.
2402 Making a Welch Rabbit 60 feet
A young girl in decollete evening dress is making a Welch rabbit in a chafing dish. She st irs up the usual ingredients and lights the alcohol lamp. After a brief period of cooking she removes the cover and brings forth a live and kicking rabbit. The figure in this scene is shown very large.
2403 Happy Hooligan Earns his Dinner 60 feet
Hooligan gets a hand out from a house-wife on the promise that he will saw some wood. Having devoured the food he proceeds to decamp but is arrested by the house-wife who. with a gun ready for action, forces Hooligan to saw as fast as he can. Hooligan's antics are very funny.

The pleasures of a company in a private house are interrupted by a young man who persists in singing. One of the men, aggravated be yond all restraint, seizes the amatuer vocalist and throws him bodily out of the window. The scene then changes to the front of the house where the young man is seen crashing through the window and landing in a heap on the lawn below. /2405 A Victim of Circumstantial Evidence. 50 feet Two youngsters who are shooting at birds with sling shots, break the front window of a house and run away. An old gentleman happens along, picks up the sling shot and stops to examine it. As he does so the owner of the house appears and after accusing the old gentleman of inflicting the damage calls the police and has him carried away, protesting against the indignity. Very well done. / 2406 Happy Hooligan in a Trap. 50 feet Hooligan happens in at a country cottage and after disturbing the ladies proceeds to investigate the interior of the cottage by thrusting his head thro' the window. Unfortunately he brings the window down on his head and hangs there kicking until Gloomy Gus rescues him. An extra good subject. /2407 Willie's Camera. . 50 feet This is a very humerous and a very natural scene. Two mischievous small boys rig up a fake camera with a piece of stove pipe and a box and persuade a gushing old maid to sit for her picture. When she is carefully posed, the camera emits a flood of soot and she is thoroughly covered. The small boys dance with glee. 2408 Why Foxy Grandpa Escaped a Ducking. . . . 52 feet Foxy Grandpa's boys attempt to play a practical joke on him by putting a bucket of water over his door and connecting it with a string to the door knob. While they are away Foxy Grandpa changes the string from the door knob to the door bell. The boys return, pull the bell and give themselves a ducking while Foxy Grandpa looks on with twinkling eyes from a corner of the window. Excellent comedy well worked out 2409 Levi & Cohen, "The Irish Comedians" . . . 61 feet Showing two typical concert hall knockabout teams in a very poor performance. It ends up in their being egged by the audience. Very realistic and very funny. The Divorce-" Detected". 2410 . 60 feet The first of three scenes of great dramatic interest. Here husband wife and baby are shown in a happy home group. The husband bids his wife an affectionate good-bye but drops a compromising letter which the wife picks up and reads. -2411 The Divorce - "On the Trail" . . 55 feet Here we see the wife in a detective agency. She states her case to

the Chief, who assigns a subordinate to accompany her.

60 feet

/ 2404 A Discordant Note.

The Divorce-" The Evidence Secured" 2412 . 50 feet The scene is in an upper corrider of a hotel. The detective approaches, looks thro' the keyhole and discovers the husband and his sweetheart within. The wife is called, the door burst open and the pair confronted. A young man and a girl are seated together in an arm chair spooning. Her father comes in and objects. The young man accidentally treads on the old gentleman's favorite corn and is thrown bodily out of the window. A small boy is smoking his first cigarette in the dooryard of a cottage. Fearing detection he jumps into a barrel. His parents see smoke issuing from the barrel, rush out of the house and drench the youngster with water. The finish is very laughable. /2416 How Buttons got even with the Butler. Buttons and the butler have a feud. Buttons has been abused and plots to get even. He ties the butler's coat tails to a china closet. while the butler is serving the master. Buttons then makes faces at the butler, who starts after after him, overturning the cabinet and smashing the dishes 2117 Pres. Roosevelt's Fourth of July Oration. 174 feet The best and most characteristic picture of the President ever made The camera is close by so that every feature shows out sharp and distinct, The President is first seen coming on the stand laughing and shaking hands with friends and being wildly cheered by every body. Then comes the speech. The President is very enthusiastic and is shown at his best. All his well known mannerisms are very apparent. The picture ends with a view of the departure of the President with Mrs. Roosevelt in a carriage. Before the carriage starts the President is held up and interviewed by reporters. 2418 The American Soldier in Love and War. These three scenes are to be used in connection with two war views to make a complete story in one film for projection. The first scene shows the young American officer parting with his sweetheart and starting for the Philippines. The second shows the regiment leaving its post to embark in the transport. Then comes a fight in the brush, then the wounding of the young officer; his capture and rescue by a Filipino girl and finally his meeting with his sweetheart and her father in the Filipino hut where he has been nursed back to life. √2421 The Physical Culture Girl No. 1. · · · · · 58 feet Showing a pretty girl exercising with chest weights. 2422 Showing the same girl in a brisk calisthenic exercise.

2423 The Physical Culture Girl No.3	feet
The same girl, this time in a close fitting gymnasium suit, exercisin with a wand.	g
2424 A Bearding-School Prank	feet
Three boarding-school girls fill the chimney of a hanging lam with soot and make a noise to attract the school mistress. She come in hastily in her night-gown starts to light the lamp and covers her self with soot. The young girls her witness discomforture from the hiding places and are greatly amused. Excellent comedy.	es r-
2425 The Fate of a Gossip	feet
A gossipy old maid is making an afternoon call and spreadin scandal when two young girls play a practical joke on her by fillin her parasol with soot. When she starts to leave, the old maid is bur ed in soot and the young girls are in high jinks at the result of the prank. Very well done throughout.	g i-
2426 Catch-As-Catch-Can Wrestling Bout 198	feet
A very exciting contest between two well known Metropolita wrestlers. It is full of fast work and scientific wrestling.	n
2427 The Unfaithful Wife - "The Lover" 51	feet
The first is a dramatic series of three pictures. Here the youn husband comes home unexpectedly and finds his wife entertaining strange man, whom he orders from the house.	g
2428 The Unfaithful Wife - "The Fight"	feet
The young wife has stolen away with her lover and the two are see in a dance hall drinking. The husband enters, attacks his wife's companion and a fierce fight ensues, resulting in the husband's ejectio from the place.	1-
2429 The Unfaithful wife - "Murder and Suicide" . 52	fect
The husband and wife are at home again. He implores her to give up her lover but she laughs at him. He becomes desperate and she draws a revolver to protect herself. The husband takes the revolver after a struggle and then shoots her twice. Having satisfied himself that she is dead he puts a bullet through his own brain.	er

American Mutoscope & Biograph Company,

11 E. 14th Street, New York City.

NEW SUBJECTS IN SPROCKET FILMS

YACHT RACE FILMS Reliance vs Shamrock III

We are pleased to report that our operators were given preferred positions on the Committee Boat by the Regatta Committee of the New York Yacht Club and secured excellent films of the races between the Reliance and the Shamrock on both Thursday and Saturday. The film of Thursday's race is about 100 feet in length and of Saturday's race we have about 90 feet showing the spectacular jockeying for the start and the start itself, and another film 125 feet in length showing the two boats finishing running before the wind with their great balloon jibs set. We have decided to sell these films at our regular price 12 cents per foot and will be pleased to receive your order which we can give immediate attention. In the film showing the finish of Saturday's race the yachts run very close to the camera and should give a very fine view of the boats and their crews.

American Mutoscope & Biograph Company,

11 E. 14th Street, New York City.

NEW SUBJECTS IN SPROCKET FILMS

URBAN & HEPWORTH FILMS.

We have just received an unusually fine importation of standard gauge films of both Hepworth and Urban make. We consider them the most interesting and the most perfect photographically of any foreign films which have ever been brought into this country. The positives which we have imported having been made with a special view of affording the very best results in duplications, we are prepared to furnish duplicates in many cases of even higher photographic value than the original at the low price of 12 cents per foot. We can also supply originals of these films but they will have to be imported and we must be allowed at least three weeks from receipt of order. The price of imported originals will be 15 cents per foot. In ordering please give titles as well as numbers as confusion frequently arises through mistakes in giving improper numbers.

Hepworth Films

H. 130 The Delights of Automobiling. 100 feet

This is altogether a remarkable picture and of very fine photogral hic value. It shows a picturesque country road, down which comes a two-s ated automobile carrying four people. As the machine approaches a position directly in front and near the camera it explodes in a tremendous cloud of smoke. A policeman standing near by rushes to the scene of the disaster and in great amazement looks to the sky where the people have been blown. As he looks the shattered remains fall to the earth; first an arm, then a leg, etc. until the road is covered with fragments. The policeman gathers them all together and puts down memoranda in his note book and then goes and reports the disaster. The scene is so well done that it is startling in the extreme and at the same time very humerous.

H 484 At Terrific Speed. AUTOMOBILES DASHING BY IN THE GREAT Gordon-Bennet CUP RACE, IRELAND. 150 feet

This is a most astonishing picture, for although the automobiles are flying along the road at almost incredible speed they are shown sharply and distinctly without a blur. The road which is exceedingly picturesque, is lined with spectators and the whole scene is one of tremendous excitement. A very fine film in every way.

This is a companion picture to the above film and gives a nearer view of the huge high-power machines as they leave the starting point.

There are two bulletins No. 10. It would seem that this should be No. 11 as it bears a later date than the other No. 10.

The various types of cars illustrating American, French and English manufacture are easily distinguished. Each contestant is cheered as he starts out and it is altogether a very lively view.

H. 490 A Terrific Race. Automobiles Speeding at 70 miles an hour in in the great contest for the Gordon-Bennet Cup, Ireland. 100 feet

This is probably the most spectular of the three Automobile race pictures. In the first half the machines are seen going at their highest speed, at least 70, and in some cases 80 miles an hour, so fast indeed that the spectators keep away back from the road to avoid danger. In the second half the machines are seen running even at higher speed beneath an arch over which is the grand stand of the Automobile Club of England. Here there is a large graup viewing the races and there is a corresponding amount of enthusiasm. This film is also most excellent photographically, the cars being shown sharp and clear.

H. 498 At Brighton Beach. 100 feet

This is a very humerous series of views at England's great popular seaside resort and is full of laughable incidents. The fakers are shown at work and various seaside amusements depicted, among them a group of coster women and children in wading. The whole scene is excellent throughout, very sharp and clear photographically.

Urban Films

Showing the decorated engine and Royal train entering the Bois Du Boulogne Station, Paris, the meeting of the King and President Loubet, and then the entire company leaving the station and passing close to the camera, an unusually fine portrait of the King and President being effected. The King looks at the camera with a broad smile which is sure to bring applause from any audience.

This is a splendid film showing the complete demolition of a giant chimney, the foundation of which had been removed and substituted by beams. These beams were covered with inflammable material and the whole saturated with paraffine The pile is then lighted and the beams burn away. When they have been sufficiently weakened by the fire the immense chimney totters and then falls with a crash. The chimney is first shown at close view and then as it is about to fall, at a greater distance, showing the full size of the chimney in the field of the camera. A great crowd of people watch the operations with interest.

U. 1028 At the Ford, India. Across the Ravi River. . 200 feet

This is a ford which is used by natives to avoid paying toll on the English Bridge. Across the ford pass some of the most picturesque caravans to be seen anywhere in the world and this film shows the ford at one of its busiest hours. The water is full of all sorts of queer vehicles, with Coolies bearing masses of fagots on their heads, veiled women riding on their donkeys, etc. Altogether the the scene is brim full of local color and is as picturesque as the most fast-idious operator can wish for. It is, without doubt a "hit" picture

and has received our unqualified approval.

U. 1029 The Galloping Tongas. 150 feet

In the absence of a railway there is no way of reaching the capital of Cashmere, India except by a system of mail carts which travel over the highway at a gallop. These are drawn by sturdy ponies at full speed and are changed at every three or four miles of the trip. The journey is one of the wildest, most exciting and dramatic in the world and this film is a splendid picture of it. This is the kind of picture in which the untraveled public will take the greatest delight.

U. 1032 The Llamas of Thibet. 125 feet

The deep mystery surrounding the Llamas of Thibet makes this subject one of intense interest. Never before have they been photographed except when an occasional explorer at the risk of his life has succeeded in getting a few kodak views. This picture however shows a sacred procession of the Llamas with their Priests in all the regalia of their rank in the holy City of Jummau. It is very fine photographically and altogether a most unusual and desirable film.

U. 1033 The Wise Elephant. 300 feet

It is with difficulty that we find words to describe this astonishing picture. To the resident of the United States who has never seen any but the circus or Zoological Garden elephant, this picture is a revelation. The huge animals, apparently without guidance pick up immense Teek wood timbers and carry them about on their tusks balancing them delicately with their trunks and piling them carefully and regularly in great stacks. Throughout all the work the elephants show the most astonishing sagacity, and inasmuch as the film is of the very finest quality photographically it will readily make a head-liner for the most carefully selected programme.

U. 1034 A Daring Daylight Burglary. 275 feet

The opening scene shows the garden of a gentleman's country house. The burglar enters the yard by scaling the wall, and after looking round, cautiously breaks open the window and enters the house. Meanwhile a boy has observed the burglar at his task from the top of a wall and the scene then changes to the village police-station, showing the boy running in and informing the police. The policemen enter the yard by the wall, one goes inside the house while the other keeps watch. The scene then changes to the house-top where a desperate struggle ensues between the policeman and the burglar in which the former is thrown from the roof to the road below. The scene next changes to the road where the body of the policeman is lying. His comrade summons the ambulance which arrives and conveys the body to the mortuary. Meanwhile two policemen take up the chase along a country road where another desperate struggle ensues. The burglar throws his assailant to the ground and escapes over the wall hotly pursued by another policeman. The next scene depicts the exciting chase down the cliff, over the stepping stones of the river. The scene again changes to a country railway station showing the train. Just as the train moves off the burglar rushes across the platform and enters a compartment. The policeman is hurrying after his quarry but too late. The last pictures shows another railway station some miles away to which the police have telegraphed and just as the burglar alights from the train he is promptly captured by a policeman but only after a terrible struggle in which the burglar is thrown

to the ground, and with the assistance of porters he is eventually handcuffed and marched off, forming a splendid and rousing finish to one of the most sensational pictures ever cinematographed. Creates unbounded applause and enthusiasm.

This is an astonishing picture of a sport which is almost wholly unknown in America. At the foot of a precipitous slide in the Alps has been built a curved bank of ice something after the fashion of the incline of a small bicycle track. The sleds go down the slide at high speed and as they strike the curve go around the edge frequently upseting and hurling the rider into the air. The second part of the picture shows a still more dangerous feat of coasting on sleds to an overhang from which the sleds fly into space and land more often than not on top of the coaster than under him. A thrilling scene of fine photographic value.

U. 1053 From London to Brighton. 50 feet

A remarkable feat of ball walking performed by young girl who accomplished the distance between London and Brighton, 54 miles, in six days walking the entire distance on top of a revolving ball. The picture shows her proceeding along the road followed by an admiring throng.

American Mutoscope & Biograph Company,

11 E. 14th Street, New York City.

Exclusive Selling Agents
For The United States
for the celebrated
Melies "Star" Films

NEW SUPPLEMENTS TO CATALOGUE NOW READY

New Subjects in Sprocket Films

We are the exclusive agents in the United States for all the leading makers of foreign films, and are weekly in receipt of shipments from the Warwick Trading Co., the Charles Urban Trading Co., Hepworth & Co., Robert W. Paul, of London, England, and L. Gaumont & Co., of Paris, France. We are also the exclusive Selling Agents in this country for Melies "Star" films, manufactured from the original negatives by the American branch under the management of Mr. Gaston Melies.

HEPWORTH FILMS.

H. 291

HOW TO STOP A MOTOR CAR.

100 feet.

This is a very amusing picture taken on a picturesque country road in England, showing the efforts of the village constables to stop speeding of automobiles through the village. First is seen a double-seater coming along at high speed and a constable steps out from behind a tree in the middle of the road and attempts to stop the machine. The motor car strikes him full and tears him limb from limb. A very amusing scene occurs as the dismembered limbs are seen slowly coming together and joining automatically. The injured man is picked up by his companions and carried away. Soon another motor car comes speeding up, and this time a heavy weight constable undertakes the job of stopping it. He turns his back to the machine which strikes him and abruptly rebounds to the side of the road. The constable then proceeds to arrest the occupants of the automobile and carry them off to the village jail.—The film is of very fine photographic value.

H. 407

THE DEVONSHIRE HUNT.

325 feet.

This film gives a very comprehensive idea of deer hunting as it is followed by the members of aristocratic society in England. As the scene opens, the deer which are used in the hunt, are shown confined in a paddock. Next comes the meeting of the hunters with the hounds in charge of the whip. Then the start of the hunt, showing the dogs bolting off at full speed, followed by ladies and gentlemen mounted on sturdy thoroughbreds. The next scene shows the deer being released from the covered van and bounding off across the country. The next scene shows the hounds in full cry, and traveling at high speed across the fields and crossing through a break in the hedge, followed by the hunters leaping the hedge, many of them in magnificent style. One hunter however, receives an unintended and nasty fall directly in front of the camera. This scene will create great

excitement wherever shown. The end of the picture shows the hounds back at the kennels receiving their feed.

The film is very fine throughout. The price of originals from this film is 15 cents per foot net. We can, however, supply an admirable duplicate of shorter length, some of the scenes of minor importance being omitted, at 12 cents per foot.

H. 416. THE DEVONSHIRE FAIR. 150 feet.

The English County Fair is an institution of great importance, and full of scenes which are very novel and amusing to the average American audience. This film consists of a series of amusing panoramas showing all the principal features of the best known county fair in England. Very good and close views are given of the country boys and girls enjoying the various amusements, such as swings, merry-go-rounds, donkeys, etc. A very good and excellent film throughout.

H. 382. THE DIAMOND ROBBERY. 200 feet.

This film is remarkable in many ways. The idea is a daring one and is carried out in an exceedingly clever fashion. An expert diamond thief, who has made a large haul, is being followed by the police and makes his escape by disguising himself as a handsomely attired young woman. The opening scene shows the detectives searching for the thief in the railroad station. They unwittingly allow the supposed young woman to pass into the train with her satchel full of booty. Just as the train pulls out word comes to the detectives telling them the character of the disguise adopted by the thief. They try to catch the train but are too late. The next scene shows the interior of an English coach, where the thief is seen laying aside his feminine apparel and assuming his natural appearance of a young clerk. The next scene shows the train arriving at its destination and the force of detectives pacing up and down the platform, carefully scrutinizing the occupant of each compartment. The young man walks out with his satchel, but inasmuch as the police had been instructed to look for a woman, they do not notice him and only discover their mistake when they find the feminine wearing apparel discarded in the car. Their chagrin at being so easily baffled makes a very amusing finish to a very thrilling and interesting film. The picture is very sharp and clear throughout.

PAUL FILMS

We are pleased to announce that we have been named exclusive agents in the United States for the celebrated house of Robert W. Paul, of London, England, and we have just received Mr. Paul's great production "Trailed by Bloodhounds", which, if it is indicative of future work, promises great things for this house.

P. 3558. TRAILED BY BLOODHOUNDS. About 206 ft.

This scene is sensational in the extreme. It opens with a view of a group of convicts working in a prison yard on a stone pile. A chance visitor drops a cigar for which the convicts eagerly scramble when the keeper turns his back. The cigar is handed around from man to man and its fragrance enjoyed, until the keeper, suddenly turning, detects the breach of discipline, He makes a mistake, however, in picking out the guilty convict, and selects a young innocent man for

severe and immediate punishment. Enraged by the cruelty of the keeper, the young convict seizes the gun of one of the watchers, shoots and kills the keeper and makes his escape over the high wall.

The second scene shows the celebrated pack of bloodhounds belonging to the prison. They are first put on the scent and then rush pell mell across the country followed by the keepers on horseback. There are several very effective scenes in this part of the picture, one which shows the dogs coming through a narrow lane in the woods being particularly fine., and the dogs as they rush along baying gives a very impressive spectacle. The next scene shows the unfortunate convict running at full speed and secreting himself in a brush pile. Soon the pack of hounds and horsemen appear in view and the hounds rapidly trace the man to his hiding place, where he is quickly captured by the keepers. The next scene shows the convict being led back to prison by the keepers. The last scene shows the dogs being fed in the kennels. The complete original is 360 feet in length and the price is 16 cents per foot. We can furnish, however, a duplicate about 206 feet in length, evering the principal scenes in the film, at a net price of 12 cents per foot.

SPECIAL NOTICE.

We will have ready for delivery for the holidays a new and very fine film entitled "ALICE IN WONDERLAND", covering the principal episodes in the book of that name which is so popular with young people the world over.

American Mutoscope & Biograph Company,
11 East 14th Street, New York City.

BARGAIN LIST

OF

COMEDY "HIT" SUBJECTS.

In order to make room for a large stock of foreign films which we are now carrying, we have decided to offer the following list of high class Biograph comedy "hit" pictures in sprocket film, at a special net price of 10 cents per foot. This price is not subject to any discount under any circumstances whatsoever, and the offer only holds good while the films last which we have in stock made up.

In September of 1903,
AM&B began to apply a
practice common in the
mercantile field of
offering discounts. With
too many prints of a
particular title on the
shelf, it was one way
they could at least get
back their investment
in raw stock.

No.		FEET
154	Love's Young Dream	25
166	Still Waters Run Deep	27
550	Some Dudes Can Fight	28
721	The Coney Island Bikers	27
842	A Street Fight in Chicago	43
849	Who's Got the Red Ear?	31
850	Love in a Corn Field	28
924	The Artist's Dream	31
964	Farmer Oatcake Has His Troubles	27
1014	How Willie Put a Head on His Pa	39
1024	Why Mrs. Murphy Takes Her Meals Standing	28
1040	The Price of a Kiss	28
1058	Her First Cigarette	34
1241	A Little Ray of Sunshine	28
1224	The Poster Girls	27
1392	"How Would You Like to be the Iceman"	34
1423	How They Welcome Strangers in Chicago.	28
1426	Sherlock Holmes Baffled	49
1437	A Farmer Who Couldn't Let Go	23
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1620	An Impromptu Scrap	42
1627	Curfew shall not Ring To-night	30
1629	Water Duel	37
1632	Love in the Suburbs	33
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1693	Chimmie Hicks at the Races	49
1700	In a Chinese Restaurant	28
1703	Aunt Jane's Experience with Tabasco Sauce	27
1707	Two Old Cronies	30
1701	"When We were 21"	29
1702	"Two's Company"	27
1706	An Ugly-Tempered Tramp	34

Complete discription of these films will be-found in our main catalogue and we can recommend them as being "hit" comedy scenes of a very high order.

American Mutoscope & Biograph Company,

11 East 14th Street, New York City

New Subjects in Sprocket Films

2431.

A GYPSY DUEL.

56 feet.

The scene is in a cave. A young Gypsy woman is telling the fortune of one of her lovers. A love scene ensues. A rival enters unexpectedly and a fierce duel with knives follows, resulting in the death of one of the men.

2432.

EXPERT BAG PUNCHING.

102 feet.

A remarkable exhibition by Gus Keller, novelty bag puncher of the New Polo Athletic Association. In seven scenes with dissolving effects. A. Single, B. Knee, C. Floor, D. Double, E. Aerial, F. Triple, G. Double Floor.

2433.

A SEARCH FOR EVIDENCE.

217 feet.

This is a novel and very effective arrangement of seven scenes to give the effect of the search of a detective and a discarded wife for the evidence necessary to secure a divorce. The two walk down the hall and look through the keyhole of the various doors. As the woman looks through each keyhole, the picture shows what she sees. A. A young husband walking the floor with a baby. B. A farmer trying to light the electric light with a match. C. An old maid preparing to retire. D. A doctor and nurse attending a patient. E. A poker game in full blast and finally the guilty pair, the husband and his sweetheart. The picture shows the detective breaking in the door, and then the interior of the room with the detective and the wife breaking in and an exciting denouement when the wife confronts the woman. All exceedingly well acted.

2434.

BATTLE FLAGS OF THE 9th.

50 feet.

A superior marching picture by a picked company of the 9th Infantry, U. S. A., bearing the torn battleflags of the regiment, as follows: Civil War, Cuban Campaign, 1st Philippine Campaign, China, Samar. At the head of the line march Col. C. R. Robe, Major Irvine, Capt. Noyes, Capt. Hersey, Chaplain Newsom and Capt. Fauntleroy, Capt. E. V. Bookmiller commands the company.

2435.

MUSICAL DRILL WITH ARMS.

98 feet

By Capt. Boomiller's selected company from the 9th Infantry which was the special feature of the military tournament at Madison Square Garden, New York. The company was selected in competition from the entire Department of the East.

2436.

BAYONET EXERCISES.

53 feet.

By Captain Bookmiller's selected company from the 9th Infantry, U. S. A.

2437

SHELTER TENT DRILL.

6 feet

By Captain Bookmiller's selected company from the 9th Infantry, U. S. A.

38

MUSICAL CALESTHENICS.

86 feet.

2, Captain Bookmiller's selected company from the 9th Infantry, U. S. A.

THE KIDNAPPER, "AT WORK."

46 feet.

The first of an intensely dramatic series of three pictures. Here we see the kidnapper entering the house. The mother is felled by a blow, and the child seized and carried off. The father returns just too late to foil the villain.

2442

2443 THE KIDNAPPER, "IN THE DEN." 54 feet.

Here we find the little child on a pallet of straw. The kidnapper, intoxicated, catches the little boy in an attempt to escape and cruelly thrashes him with a heavy whip.

2444 THE KIDNAPPER, "THE RESCUE," 52 feet.

The kidnapper is continuing his abuse of the child when the father, who has discovered his whereabouts, rushes in. A fierce fight ensues, in which the kidnapper gets his just deserts. The mother arrives on the scene and her meeting with the child is very effective. The entire series is well acted and of a superior quality photographically.

2445 THE DUDE AND THE BURGLAR. 61 feet.

A melodramatic scene showing how an apparently innocuous young man foiled two house-breakers and rescued his lady fair.

2446 THE WAGES OF SIN. A—"MURDER." 51 feet.

Showing a den of thugs. A young girl, the wife of one of the thieves, tries to persuade him to forsake the life he is leading. He attacks her and strangles her. A very sensational and dramatic scene.

2447 THE WAGES OF SIN. B.—" RETRIBUTION." 51 feet.

This is a sequel to 2446. A young clergyman who has come to the rescue of the young woman, but who arrives too late, engages in a hand-to-hand conflict with the ruffian and is rapidly besting him when another thug enters and attempts to shoot the clergyman. The latter knocks the revolver away and the bullet, flying wide of its mark, kills the murderer. Police break in, in the meantime, and capture the second thug. Both scenes are well acted, and can be recommended as good examples of this class of subject.

2453 LUCKY KITTEN. (Class A.) 52 feet.

A very fine large figure study of a handsome young woman in decollete evening gown. She is fondling a tiny kitten and snuggling it to her breast and cheek.

2454 THE ROSE. (Class A.) 52 feet.

Another beautiful picture of the same young woman as in No. 2453, admiring and enjoying the odor of a bunch of American Beauty Roses. The head and bust occupy the whole field of the picture, which is admirable in every respect. Should be exceedingly effective when colored.

2455 SWEETS FOR THE SWEET. Class A. 51 feet.

Again the stunning girl who posed for 2453 and 2454. Here she is seen enjoing to the utmost the contents of a box of candy. Very winsome and very attraive. A splendid picture.

This is very piquant and amusing. At first we see the widow weeping for h dear departed, whose picture she is sadly contemplating. In comes her maid with a card. The widow brightens up at once. She rapidly dries her eyes, powders her nose, surveys herself in the mirror, and then gayly receives the caller, a young man. The change of emotions is exceedingly effective.

2457 THE GIRL AT THE WINDOW. 54 feet.

Showing a pretty girl (figure large) at a window looking for the approach of her lover with a pair of field glasses. She is greatly disappointed at his non-appearance, as her face plainly shows, but he creeps in by her side and announces his presence by a kiss.

2458 "HE LOVES ME, HE LOVES ME NOT." (Class A) 51 feet.

A study in moods. A handsome girl is plucking the petals of a daisy and repeating the well-known doggerel. The first daisy tells her that her lover loves her not, but she determines to try again, and the second flower is more favorable, such to her delight. Figure very large.

79 39 feet.

A FATAL ATTEMPT TO LOOP THE LOOP ON A BICYCLE, (Class A.)

Showing the entire catastrophe resulting from the attempt of Mr. Gorham to ride around the loop the loop on a bicycle. While the enormous crowd watches him he comes down the slide with the speed of the wind, circles the loop, but as he nears the bottom his wheel swerves from the path and the rider crashes into the framework of the structure. Attendants rush up and carry away the injured man.

2489 "LOVE ME, LOVE MY DOG." 51 feet.

A young man is courting his lady fair with the handicap of a toy poodle dog between them. The girl seems to prefer the dog, and when the young man is bitten on the finger that completes his vexation.

2490 A YARD OF PUPPIES. 41 feet.

Showing six black French poodle pups jumping over a plank to get at their dinner and then eating voraciously.

2491 THE BURGLAR. 103 feet.

This is a very humorous picture in two continuous scenes. The first shows a bedroom where an elderly couple have retired for the night. The burglar enters cautiously through a window and is heard by the wife, who awakens the husband. He, the husband, is about paralyzed with fright, but his wife persuades him to get up and the two proceed to hunt for the burglar. The latter, in the meantime, has made his way into an adjoining room, where the couple come armed with a revolver and in great trepidation try to locate the thief. They finally locate him in the closet and the husband makes the wife stand guard while he goes out after a policeman. When the officer enters and captures the burglar a funny climax is given by the husband suddenly assuming an attitude of great courage.

2497 54 feet.

"WHAT ARE THE WILD WAVES SAYING? SISTER." (Class A.)

This is a capital reproduction of the famous picture which shows a small boy and girl at the seashore gazing at the waves. The action is very natural and very comical. Certainly a "hit" picture.

A sea beach scene showing a small child showering sand over his father.

2499

THE SAND FORT.

61 feet.

A happy group of children building a sand fort. The camera is placed low so that the surf is very good and the composition excellent. A small American flag on the fort is held out by a stiff breeze and adds animation to the scene.

2500

THE SAND BABY.

58 feet.

This is the same child which made such a good subject in "I Want My Dinner." Here he is seen busily making pies with his pail and shovel in the sand on the beach. Figure large.

2501

THE WADERS.

78 feet.

A typical seashore scene, showing a bevy of children wading in the shallow water. The figure is quite large.

2502

67 feet

LADY BOUNTIFUL VISITS THE MURPHYS ON WASH DAY. (Class A.)

This is a splendid comedy scene. Lady Bountiful, stylishly dressed, is standing in front of the wash tub talking to Mrs. Murphy. The small boy places the end of Lady Bountiful's train in the wringer and then grinds hard, forcing Lady Bountiful to sit down in the suds, from which predicament she is rescued with difficulty.

American Mutoscope & Biograph Company,

11 East 14th Street, New York City

SPECIAL SELLING AGENTS MELIES "STAR" FILMS.

New Subjects in Sprocket Films

We are pleased to inform our customers that we have just received from our special representative in London a selection of the newest and best films from the houses of L. Gaumont & Co., of London and Paris, Robert W. Paul, of London, and the Charles Urban Trading Co., Ltd., of London. These films, which are described in detail below, are without exception of extraordinary value, many of them being absolutely unique. We are prepared to supply both originals and duplicates of these subjects. Customers will please note that a number of the subjects are to be sold at special prices, not greatly in excess of the regular price, however, when the difficulty of securing these films is considered.

GAUMONT.

G. 104

MOSES IN THE BULLRUSHES.

120 feet.

(SPECIAL.)

Price per foot. Originals, 15c, Duplicates, 12c.

This is altogether a remarkable subject, handled in such a high-class way as to make it an extremely appropriate subject for exhibitors who make a specialty of church and lyceum work. A river bank is shown thickly lined with rushes. Through a wandering path come Pharoah's daughter and her attendants. At the edge of the stream the infant Moses is found peacefully sleeping in a bed of rushes. After all of the party have surveyed the infant in silent admiration the princess takes it up lovingly and after fondling it gives it to one of her women and the procession then starts back through the rushes. The scene is made particularly effective by the fact that a live and kicking baby is employed, and by the naturalness of the scene throughout.

G. 109

RIP VAN WINKLE.

450 feet.

Price per foot. Originals, 15c.

This is an extensive production of the play which has been made famous in this country by Joseph Jefferson. The parts are taken by foreign actors and the costumes are somewhat different to those familiar with the American stage, but the action is very good and the story well told. Rip's home is shown at first, followed by the quarrel with his wife and his ejection. The next scene shows Rip's ascent of the mountain, his meeting with Hudson and dwarfs and the drinking of the sleeping potion. Next comes the awakening after 20 years' sleep and his painful departure over the mountain. The last scene shows Rip returning to his native village and the excitement caused thereby.

(SPECIAL.)

Price per foot.
Originals, 15c. Duplicates, 12c.

When we say that this scene is the greatest that has ever been produced of its kind we have in mind the Daylight Burglary and other well known hits. Without a doubt The Poachers is far superior to them all. It is a continuous thrill from start to finish. The opening scene shows two Poachers taking some rabbits from a net. They are discovered by some game keepers and a running fight ensues which must be seen to be appreciated. There are shooting, hand-to-hand conflicts, hair-breadth escapes in such quick order that the spectator is literally held breathless by the scene. And from start to finish there is not a "fakey" incident. The photography of the film is beyond criticism, in fact it would be impossible to commend it too highly from any point of view. It is a head-liner from the topmost notch.

PAUL.

P. 3800

A NORWEGIAN WATERFALL.

80 feet.

Price per foot.
Originals, 15c. Duplicates, 12c.

Indisputably one of the best of recent natural subjects. Two views of the famous Tvindevoss Fall are given, the last being panoramic, and including two quaint old watermills driven by the force of the mighty rapids. This subject would be of extraordinary value colored.

P. 3802

55 feet.

RISING PANORAMA OF A NORWEGIAN WATERFALL.

Price per foot.
Originals, 15c. Duplicates, 12c.

This picture shows the celebrated Seven Sisters waterfalls, one of the grandest sights in Norway. In taking this picture the camera was gradually tilted showing first the turbulant water at the foot of the mountain, then the water pouring down the mountain aide and finally the peak itself, 800 feet high. Altogether a most novel and effective subject.

P. 3844

HOW TO GET A WIFE AND BABY.

85 feet.

Price per foot.
Originals, 15c. Duplicates, 12c.

This is a trick picture of a very amusing character. As the scene opens there is shown an elaborate easel and table. The wizard enters and rapidly sketches a woman's head, which at once comes to life. He at once removes the head and places it on the table. He then proceeds to draw an armless bust which similarly comes to life and is placed under the head. Two living arms are next produced in the same way and attached to the bust. The skirt is similarly added and the lady as a whole steps forward. The wizard gives her a seat and then proceeds to rapidly sketch a baby in long clothes which comes to life and is taken from the frame squirming and kicking and carried rapidly toward a camera giving a most ludicrous effect. Picture is quite perfect in its way, and is an excellent comedy throughout.

New Subjects in Sprocket Films

Urban Films

U. 1056 A Remarkable Group of Trained Animals. 300 feet

Showing Lockhart's famous group of trained baby elephants and dogs in the specialty which has created such a tremendous sensation abroad. The act is entirely novel throughout and is one which will prove especially pleasing to ladies and children.

U. 1057

Trained Dogs and Elephants.

250 feet

Another exceedingly effective film, showing some of the latest tricks performed by Lockhart's marvelous animals. In this picture a novelty is introduced in a combination elephant and dog act. The elephant carries hoops attached to its legs and as it walks along at a rapid gait French poodles jump in and out through the hoops. The picture ends with a remarkable balancing act done by a baby elephant on four tall pedestals. A duplicate film of about 100 feet of the latter part of this film can be had.

II 1058

Trained Baby Elephants.

175 feet

This film is a continuation of the two listed above. As it opens, a baby elephant is shown walking over the prostrate body of a pony, and this is followed by a reverse in position, the elephant lying down and the pony jumping over the elephant's body. The scene concludes with a very clever series of tricks done by one of the baby elephants, such as walking on its front and hind legs, balancing, etc.

U. 2020

The Busy Bee.

450 feet

(Special)

A striking series of fifteen pictures showing every phase of bee culture. The entire series is so absolutely different from anything that has ever been done before in motion pictures, that it must be seen to be appreciated. Every scene is of magnificent value photographically, and in many cases the bees are shown in such a near view that there appears to be considerable magnification. The men who are working about the bees are, for the most part, unprotected from the stings, and this alone lends an unusual interest. For educational work this series is absolutely without a rival. In England they have proved not only a great attraction when added to a regular programme of miscellaneous subjects, but they have been shown with great profit by exhibitors who have made a specialty of booking dates with schools and churches.

1. Capturing a Swarm of Bees from a Tree.

The bee farmer secures the swarm by dropping same into a basket.

2. The old Straw Hive with Bees entering and flying about.

A general view.

3. The Bees drinking Honey.

An enlarged view showing platform outside of hive.

The Busy Bee

(Continued)

.g away Flowers which had dropped in Front of Hive.

resting picture of four or five bees removing a blossom.

_kep showing Comb and Bees.

The hive turned upsidedown with full view of combs filled with honey, previous to smoking out bees.

6. Smoking out the Bees from Skep into Basket.

This operation is necessary in the transfer of the bees from the old fashioned skep to the modern frame hive.

7. Inside view of Basket Containing Bees.

The inside of a two foot diameter basket literally alive with thousands of bees.

8. Placing Pees in front of Hive.

The bees are shaken from the basket on to the platform in front of the hive and the bee master scoops up the bees with his naked hand showing them the way into the hive.

9. General view of a modern Bee Farm.

Showing scores of bees being examined by the bee culturer.

10. Bee Farmer examining Comb.

An enlarged view of the structural character of the hive and position of the combs.

11. Foundation ready to be placed into Hive.

To be worked up into comb by the bees.

12. Foundation to be worked into Comb by the Bees.

Enlarge I view of foundation of cells of the comb.

13. Brood Comb with Queen and Workers.

Busily engaged depositing honey into cells.

14 Comb with cells Capped.

The larvre have been hatched out and fed, and are now enclosed in the cells where they develop into bees.

15. Magnified view of Comb.

Showing eggs; the larvae being fed by the workers. This picture conveys an excellent idea of the ceaseless activity of the BUSY BEE, and forms an appropriate ending to one of the most interesting series of Natural History Studies.

American Mutoscope & Biograph Company,

11 E. 14th Street, New York City.

Special Selling Agents Melies "Star" Films

New Subjects in Sprocket Films

W Marie Antoinette. 575 feet

This BIOGRAPH PICTURE was arranged to portray in a vivid and striking manner some of the leading incidents in the life of the illfated Queen of Louis XVI.

All of the costumes and settings are historically correct, and the first scenes showing the royal fetes were taken upon the lawn in front of the Petit Trianon at Versailles.

Note: By courtesy of the French Authorities, the Petit Trianon was closed to the public for two days for the purpose of taking these photographs and reproducing, as far as possible, a realistic living picture of the times with all the original settings.

SCENE 1. Shows the Palace grounds at Versailles, where Marie Antoinette and a number of courtiers are engaged enjoying a boating trip upon the Palace lake.

SCENE~2. Desicts the gallants and ladies of the Court indulging in the stately dance known as the minuet.

SCENE 3. A fete given by King Louis XVI and his Queen Marie Antoinette to the favourites of his Court, who are seen reclining on the grass and conversing in a most animated manner.

SCENE 4. Courtiers, ladies, etc., indulging in the innocent game of "Blind Man's Bluff."

SCENE 5. A little love scene between a Courtier and one of the ladies of the Court, in the Palace Gardens.

SCENE 6. This shows the other side of the picture, the scene being changed to a view of the exterior of the Bastille, which on the 14 of July 1789, the Republicans besieged and captured. The excited mob, armed with scythes, sticks and primitive weapons, goaded on by the French women, forms a most exciting scene. After setting fire to the prison and capturing the Governor, the old prisoner of the Bastille is seen being led out from captivity, bowed down with age and confinement.

SCENE 7. Shows the Queen, attended by a few of her faithful followers imprisoned in the inner temple, where they are occupied working tapestry. Suddenly they hear a clamour outside, and a head on the end of a pike is held up against the glass of the window, much to their horror. The Republican guards then burst into the room, seize hold of the Queen and take her to her trial.

SCENE 8. The Queen is brought before the Tribunal accompanied by her advocate. Directly she enters, the people heap abuse upon her, shaking their fists in her face. The Public Prosecutor reads the charge against her, and reproaches her with extravagance and thoughlessness. The Queen, on hearing this accusation, protests vigorously and crossing her arms on her breast, defies the multitude; but the jury, who have already made up their minds to find her guilty, will not listen to any excuse or defence on her part and with little delay she is doomed to death.

SCENE 9. Shows the Queen standing in a tumbril conducted to the place of execution on the fatal Oct. 16, 1793. Undismayed by the taunts and jeers of the crowd, she steps bravely to the guillotine, and without flinching, submits to the executioner.

The picture as a whole is one of the most realistic reproductions of life at the time of the French Revolution, that has ever been attempted.

The biggest English comedy hit of the year. The scene is laid on an English estate at the edge of a pond. A couple of laborers discover, protruding from the water a pair of female legs. They hasten to the rescue, secure a bench and a long plank so as to get out over the water to the point where the legs are sticking up. Just as they complete their preparations a policeman runs up and insists on going out to the rescue of the female in distress. He gallantly crawls out on the plank and seizes the shapelp ank es. As he lifts up the legs it is apparant that the whole thing is an awful hoax for at the foot of the sham legs is a big sign bearing the word "RATS". To make the joke still stronger, the sign is no sooner out of the water than the

plank gives way and the policeman is treated to a ducking in the water.

THOSE TROUBLESOME BOYS.

A workingman is busy mixing cement in a door yard. Two small boys are watching the proceedings interestedly but are driven away by the workingman. They decide to get even with him and during an interim, while he is called away, they arrange a bucket of mortar on the end of a plank in such a manner that when the workingman returns and commences to pound the foundation of the walk he strikes the end of the plank and the pail of mortar flies in the air and the contents completely covers him much to the glee of the two youngsters.

(SPECIAL)

535 feet

JACK SHEPPARD-THE ROBBERY OF THE MAIL COACH.

This scene is a pleasing variation from the chase pictures which have recently become so popular, in that it is laid in the 17th Century during the period when the famous gentleman highwayman "JACK SHEPPARD" rode boldly up and down the highways of Merry England robbing the rich and aiding the poor. costumes are all appropriate to the times. At the opening an old time mail coach is seen lumbering along a picturesque road. "JACK SHEPPARD" and a companion on horseback hold up the coach with their horse-pistols and courteously deprive the passengers of their valuables. One hysterical lady faints and the men in the party are helpless. The two bold highwaymen gallop away just as a couple of guardsparty are helpess. The two bold ingliwayinen ganopaway just as a couple of guards-men ride up. The guard men learning of the robbery, start off in pursuit of the bandits. The next scene is in a typical English wayside inn. The two robbers gallop up and enter, closely followed by the two guardsmen. Soon after they appear at a win-dow high on a wall and with the aid of a rope quickly lower themselves to the ground. The guardsmen follow immediately discharging their pistols at the fleeing highway-men. The succeeding scenes are exciting chases over a picturesque English coun-try-side. In one case there is a hand-to-hand conflict and another particularly pic-turesque portion is where the robbers climb down the edge of a rocky side. The two men finally take refuge in a large tree thinking to escape their pursuers but are ciscovered and shot out of the tree, the bodies falling heavily to the ground. Thus ends a most dramatic series of incidents.

U. 1092.

(SPECIAL)

400 feet

THE SALMON FISHERIES OF VANCOUVER.

A great deal has been written of the great salmon fisheries of Vancouver and many attempts have been made to picture them but up to this time in vain. This season however all of the conditions were unusually favorable. The catch was the largest known in years and the light conditions were all that could be desired and the resulting series of pictures is remarkable from every point of view. At the opening of the scene a view is given of the immense canneries on the bank of the river. This is followed by a most picturesque scene taken at sunrise and shows the departure of the fishing fleet towed for a distance by a tug. As the fishing boats get out into the open sea they drop off from their tow, hoist their sails and start off for the fishing grounds. The next scene shows the nets dropped and the haul in progress. fishing grounds. The next scene shows the nets dropped and the haul in progress. Tons upon tons of magnificent salmon are brought jumping and squirming from the water and are rolled over into an enormous flat boat where they continue their frantic efforts to escape. As the bodies glisten in the sun they present a most magnificent spectacle. The next scene shows the return of the flat boats laden with fish under

tow of a powerful tug. Next comes several interior views of the canneries. This is the first time this picturesque scene has ever been photographed. The people who work in the canneries are for the most part Indians, Eskimos and some Chinese coolies, their work being of the most novel and interesting character. The picture must be seen to be appreciated. It has been shown with great success at several of the leading vaudeville theatres and is considered one of the best productions of the winter.

705 CAUGHT BY MOUING PICTURES. 288

This is a most humorous and novel subject. The first scene is laid in the office of a moving picture studio. The head of the concern is making love to his stenographer and the office boy makes a picture of it by using the camera which one of the operators had carelessly left standing by ready for work. While the picture is being taken and the love-making is going on the studio man's wife calls him up on the 'phone and by a dissolving effect she is shown, while at the same time the husband with the stenographer on his knee, is talking at the other end. The next scene is in a theatre where the studio man is seen in a box accompanied by his wife. The moving picture show is on and the next picture happens to be the one of the love making scene in the studio and of course there is at once a scene and the wife makes her husband leave the theatre. The last scene is back again in the office of the studio. The wife has brought in a young man stenographer and indignantly demands the discharge of the girl. The girl leaves after being paid off and attempts to shake hands with her former employer but the wife interferes and wrathfully shows her to the door. Altogether a very clever and amusing picture.

2714 LOVE AND JEALOUSY BEHIND THE STAGE 257 feet

This is a dramatic subject giving insight to that mystery of behind the scenes so interesting the uninitiated. In the first two scenes a number of girls are shown in a manager's office undergoing a trial of their voices and of their dancing ability. One of the young girls, particularly a winsome girl is accepted and in the next scene she is shown in the dressing room where seve all girls of the company are ready to go on the stage. In the following scene the young girl who is the heroine, is introduced to the young man who plays the part of the clown in the pantomime and a pretty love scene between the two ensues. The next scene shows the betrothal of the two and the culmination of the romance when the clown slips a diamond ring on the girl's engagement finger. A disturbing element appears however in the shape of a swell who has been introduced to the girl back of the scenes by the manager. He becomes charmed with the girl and proceeds to make himself as agreeable as possible and she apparently does not disdain his attentions. The clown watches the proceedings from behind the wings. The last scene shows that the young girl has broken her troth to the clown and is giving her affections to the young swell. Finally the clown cannot stand it any longer and hurrying to his dressing room, secures a revolver and shoots the young swell as he is bending over to kiss the girl, making a most dramatic final to a most interesting scene.

2753 THE ROMANCE OF BURGLAR BILL. 143 feet

This great comedy scene embodies an eniirely new idea and is so sensational that any audience will be convulsed with laughter when it is shown. A young business manager is entertaining a pretty girl in his office when his wife unexpectedly happens in and the only way for the young manager to get rid of the girl is to secrete her in the large office safe. He does this although the girl is quite unwilling.

The wife enters immediately and insists upon the husband going out with her. He does not want to do this but finally decides it is the best thing to do. No sooner has he gone out with his wife than Bill the Burglar enters and proceeds to crack the safe. He drills a hole in the door and fills the aperture with dynamite, blowing the door off with a terrific explosion. Out of the smoke and debris falls the young girl into the arms of Bill the Burglar.

2754 THE JOLLY BILL-POSTER. 61 feet

The scene is laid in front of a theatre wher two bill-posters are at work. They get into a fight and the paste flies. The manager rushes out and attempts to stop the fracas but only succeeds in getting himself full of paste.

THE EASY CHAIR.

89 feet

An impecunious painter paints a picture of an easy chair in such a realistic fashion that a wealthy patron, who has called to inspect some pictures, sits down on it and ruins the picture. He of course pays up and the artist is in great luck.

THE ARBITRATOR.

52 feet

A little fat man attempts to stop a fight between two athletic young men. He is very much in the way and is in a ludicrous position as he is punched and pummelled about.

2758

2756.

COWBOY JUSTICE.

131 feet

Some cowboys detect a gambler cheating at a game of cards. The gambler shoots and kills one of the cowboys and is seized by the others who take him out and hang him to the nearest tree. When he is well hanged they shoot him full of holes.

2772 DUEL SCENE from "BY RIGHT OF SWORD" 114 fee

An exciting duel with the rapiers showing Mr. Ralph Stuart in the leading part.

American Mutoscope & Biograph Company,

11 E. 14th Street, New York City.

2-0-0-3

SPECIAL SELLING AGENTS MELIES "STAR" FILMS.

THE MOONSHINERS

A MOTION PICTURE PRODUCTION IN TEN SCENES.

Thrilling in its Tale of Romance and Tragedy, and Magnificent in Photography.



1. THE MOUNTAINEER'S HOME.

Taking the illicit whiskey to the "Blind Tiger."

- 2. THE REVENUE SPY.

 On his search for evidence in the mountains.
- 3. SECURING THE EUIDENCE.

 The Revenue spy witnesses a trade of corn for whiskey.
- 4. THE REVENUE OFFICERS RECEIVE THE ALARM.

 Arming themselves with Winchesters, they start for the still.
- 5. RETURN OF THE MOONSHINER.
 He drives back from the "Blind Tiger" with his family, and starts for the still.

6. THROUGH THE BLUE GRASS.

The moonshiner's wife accompanies him a short distance toward the still.

7. THE STILL.

Showing a typical "Mountain Dew" distillery in full operation.

8. THE LOOK-OUT SURPRISED.

The Revenue officers overpower the moonshiners' sentinel after a fierce struggle.

9. THE FIGHT AT THE STILL.

The Revenue officers raid the still, and a pitched battle with Winchesters

10. THE LAW UINDICATED.

The leader of the moonshiners is shot down and killed despite the efforts of his faithful wife to save him.

In "The Moonshiners" we have a film in which the romance and tragedy of primitive life in the Kentucky mountains are portrayed in a most powerful manner. The moonshiners, as everyone knows, are simple mountain folk who regard it no crime against laws or morals to convert the corn which they raise into whiskey. Not so does the United States Internal Revenue Department regard the practice Deputies scour the mountain-passes from one year's end to the other searching for illicit stills, and warfare to the death is waged between the moonshiners and the deputies. Even to be suspected of being a government spy in the Kentucky and Tennessee highlands is to court a Winchester bullet fired from the bushes.

In selecting the locality of this production, the greatest possible care was taken, and as a result there is a strong element of local color and picturesqueness pervading the film from beginning to end. In the opening scene we have the home of the mountaineer, typical in its rude architecture, and almost hidden by waving foliage. In front of the house stands a decrepit old horse hitched with ropes to an equally decrepit old wagon, into which the stalwart young mountaineer, Abe Smiley, the hero of the production, is loading his jugs of "mountain dew," to be taken to the "blind tiger" in town, and the e exchanged for provisions and commodities. The jugs are carefully covered with straw, and a couple of children clamber in on top of the load. The mountaineer's wife, carrying his ever-ready Winchester, follows.

In the second scene we see the arrival at the moonshiner's home of a revenue spy on horseback. He asks for a drink of whiskey, which is freely given. Suspecting that the whiskey is "mountain dew," the revenue spy lurks in the vicinity, and in the next scene he witnesses a transaction in which a farmer trades a load of corn for jugs of whiskey. The coin is brought to the moonshiner's home in a two-wheeled cart drawn by lumbering oxen.

Having secured his evidence, the revenue spy gallops madly down the road and quickly arrives at the rendezvous of his fellow-deputies who hurriedly buck'e on their cartidge belts, take their rifles and start to search for the still.

In the meantime, the moonshiner has returned with his wife and children, and after kissing the youngsters goodbye, starts off for the still, with a bag of corn over his shoulder. His devoted wife accompanies him part of the way, and in the next scene we see the two coming through a particularly wild and picturesque bit of mountain scenery. Husband and wife part affectionately, and the young moonshiner goes on to the still which is shown in the next scene in full operation.

During this interval the revenue officers have discovered the location of the still. The moonshiner's look-out is surprised as he stands on sentinel duty, and a fierce hand-to-hand conflict occurs before he is captured and handcuffed. This

thrilling episode is witnessed by the moonshiner's wife, who rushes away to warn her husband of his danger. She is too late however, for the revenues arrive at the still before her, and in the sanguinary conflict which takes place, two of the moonshiners and one of the revenue officers are killed, and Abe Smiley, the moonshiners' leader, is forced to surrender under the menace of a Winchester pointed at his head. The young wife arrives at this juncture, and with a sweep of her arm knocks aside the deputy's rifle, and allows her husband to escape. He darts away. She follows, with the astonished revenue officer in close pursuit.

In the next and final scene the young moonshiner is running for his life down the mountain road, zigzaging as he goes, to avoid if possible the revenue's shot. The loyal mountain woman, intent on saving her husband's life, tries to keep between him and the unerring rifle. But she stumbles and falls; the revenue leaps over her prostrate body, takes steady aim and fires. Again he fires, and this time the fleeing moonshiner staggers and falls. But the revenue officer's rifle has no sooner sent its fatal missive, than there is another shot from a pistol in the hand of the mountain woman, and the revenue officer is killed in his tracks. The desper-



ate and agonized woman 'hen rushes to her husband's side, and tenderly supporting his head in her arms, she calls to him to speak to her. He makes a gallant struggle, but his race is run, and he dies in the arms of his faithful wife as the picture ends.

Starting with a scene of homely home life, and ending with a tragedy, this picture is one of the most thrilling that has ever been produced. In photographic value it has never been equalled. Every scene stands out as with stereoscopic effect. The entire film, with short announcement strips between each scene, is 951 feet.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Company,

11 EAST 14th STREET, NEW YORK CITY.

SOLE OWNERS, THE BIOGRAPH. - THE MUTOSCOPE.

ELEPHONE: 1860 GRAMERCY. CABLE ADDRESS : "MUTO" LIEBER CODE. WESTERN UNION CODE.

American Mutescope and Biograph Company, 11 E. Tourteenth St.

FOREIGN CONNECTIONS. LONDON - PARIS. AMSTERDAM. BERLIN - VIENNA JOHANNESBURG. BRUSSELS - BOMBAY. MILAN. SYDNEY.

New York, August 3, 1904.

A NEW MONTH PICTURE OF JUDGE ALTON B. PARKER.

By special arrangement we were privileged to send our photographer to Rosemount, Judge Parker's home at Esopus, N. Y., where a splendid film was made of the Democratic National Committee and of the Democratic Candidate for the Presidency. Judge Parker is shown bidding farewell to Mayor McClellan and other notables on the dock at Esopus. The film is very fine photographically, and is in great demand everywhere. Length about 300 feet. Price 12 cents per foot.

AMERICAN MUTOSCOPE AND BIOGRAPH CO.

The Pioneers

A STORY OF THE EARLY SETTLERS TOLD IN MOTION PICTURES

A Series of Five Splendid Scenes Taken in the Adirondack Wilderness

THE LOG HOUSE.

Here we see in the midst of a primeval forest, a little clearing and the rude log-house erected by the sturdy frontiersman. A little girl leaves the cabin, and tripping daintly along the forest path in her bare feet, goes to a neighboring spring for water. What she sees lurking in the shadowy thickets causes her to fly back to the cabin for her life. She has no sooner passed the threshold, slamming the door behind her, when a half dozen painted Indians burst into view in close pursuit.

Immediately the long rifle-barrel of the pioneer protrudes from a loophole in the cabin wall. It speaks, and a savage leaps into the air and falls clutching the sod. The other Indians slink back, only to reappear an instant later crawling through the grass like snakes and pushing bundles of dry limbs and grass before them. The settler's rifle speaks again and again, but the savages succeed in pushing the combustible material against the house, and in an instant it is fiercely blazing.

AN INDIAN MASSACRE!

The little cabin blazes to the ridge-pole. The Indians, now in a frenzy over the success of their fiendish enterprise, procure a log and using it as a battering ram they hurl themselves upon the door and batter it in. The pioneer rushes out to defend his loved ones, but he is quickly overcome and tomahawked, and his wife as quickly meets the same fate. The little girl, terror-stricken by the awful scenes she has witnessed, is seized by the tavages and carried off a prisoner.

THE OATH!

In the next scene all that is left of the cabin is a smoldering ruin. A company of trappers come rapidly out of the forest and discover the bodies of the unfortunate man and woman. With bared heads, and in most impressive fashion they register an oath never to rest until they have wreaked vengeance on the Indian murderers and rescued the child.

THE MOUNTAIN TRAIL.

A magnificent scene showing the savages leading their captive along a winding path on the mountain-side. The little girl sagaciously leaves a trail by tearing a bit from her dress. The trappers following shortly after discover the clue and press on in pursuit, encouraged by the knowledge that the girl is probably still living.

UENGEANCE!

The Indians come to their evening camp by the side of a forest stream. After a drink of clear water, they tie the little girl to a tree and prepare for their night's rest. The trappers are close upon them however, and with a wild yell the white men hurl themselves upon the Indians. A terrific hand-to-hand combat ensues, and the Indians are slain remorselessly. The little girl is quickly released from her bonds and, as the picture ends, she is in the arms of one of the brave trappers who have rescued her.

All of the scenes in this great production were made amidst the wildest and most beautiful scenery of the Adirondack Mountains, and the subject is one which will appeal strongly to all classes of people.

Length 610 feet. Price 15 cents per foot.

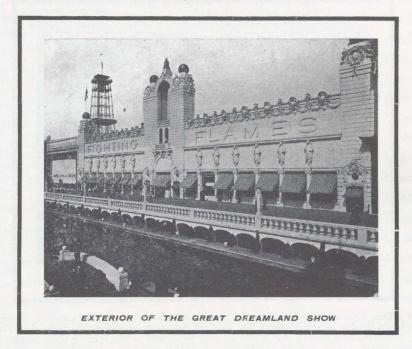
Produced and Controlled Exclusively by the

American Mutoscope & Biograph Company,

11 EAST 14th STREET, NEW YORK CITY.

FIGHTING THE FLAMES

The Great Sensational Fire Show of Coney Island and the St. Louis Exposition



Reproduced in Every Detail in Motion Pictures

BY SPECIAL ARRANGEMENT WITH

DREAMLAND

New York's Wonderful \$20,000,000 Summer Paradise

The Tremendous Show Boiled Down and Carefully
Worked Out to Make the Most Perfect
Film Ever Produced

Everyone knows that the "big hit" shows of the season at Coney Island and St. Louis are the remarkable "Fighting the Flames" productions. Nothing like this in the way of sensational realism has ever been attempted before. Thousands of people throng every show and go away wildly enthusiastic over the exciting scenes they have witnessed. The show ordinarily lasts about twenty minutes, but by special arrangement with Dreamland, where the show was put on in its very best shape, we were able to reproduce the salient features of the entertainment into a 425-foot film.

The entertainment has all the excitement of a genuine fire. The conflagra-

The entertainment has all the excitement of a genuine fire. The conflagration is preceded by familiar scenes of every-day life in a busy city. Across the city square pass trolley cars, delivery wagons, coupes and pushcart vendors, while busy people complete the scene of life and activity in a metropolitan city.

A well-equipped fire department is ready for emergency, and when the alarm is sounded that a five-story hotel is on fire, the engines, hose wagons, water tower, hook and ladder truck and battalion chief's wagon crowd one another as they rush to the scene of the conflagration. to the scene of the conflagration.

What the audience sees is a raging fire, with excitable people clinging to the windows, others forced to the fire-escapes, where escape is cut off by the flames



The firemen play the part of heroes. By the use of scaling ladders, while the extension ladder is being raised, the firemen mount the building floor by floor, calm the inmates, bringing some to the ground by means of the scaling ladders and fire-

While this part of the scene is enacted the life-net has been placed in position. Frenzied people jump from the fire-escapes into the net from every floor. As man jumps for the net from the roof, an explosion is heard and the roof falls in.

All this time the engines have been pumping water into the building and upon the flames. The conflagration is gotten under control and all lives have been saved. The firemen are all ex-firemen. Altogether 4,000 people are employed in this scene. The film is perfect photographically, sharp and clear throughout. Its

length is 425 feet.

Produced and Controlled Exclusively by the American Mutoscope & Biograph Company, 11 EAST 14th STREET, NEW YORK CITY.

"PERSONAL"

THE GREAT COMEDY-HIT CHASE FILM

HELD FOR A RUN AT KEITH'S UNION SQUARE THEATRE, NEW YORK

Cheers and Laughs from Start to Finish

PERSONAL -- Young French gentleman, recently arrived in this country, desires to meet handsome American girl; object matrimony. Will be at Grant's Tomb at 10 this morning, wearing boutonniere of violets.

Alphonse, after inserting this advertisement in the Herald, hies himself in his best apparel to Grant's Tomb, Riverside Drive, New York City, there to meet a fair and financially favored American girl if one

shows up. He arrives a little ahead of time, but not too early for an ambitious widow, who, with her small daughter, is parading the beat on the lookout for the Frenchman.

Alphonse see; her first however and nimbly sidesteps, only to be confronted by another fair creature. To her he makes his best obeisance, but has hardly time to introduce himself when another girl claims his attention. In an instant they are on him from all sides. No matter which way he attempts to dodge he is confronted by a determined female. Before he realizes what he is up against he is in the midst of a crowd of husky American girls, in danger of being torn limb from limb. In frantic fear he breaks through the line and starts away on a dead run.

In the next scene we see the desperate man leaving Grant's Tomb in the div

In the next scene we see the desperate man leaving Grant's Tomb in the distance at a 10-second clip, with a cloud of flying petticoats in close pursuit. The chase then developes through successive scenes, each one screamingly funny, and there is always the little fat short-breathed woman who gets left and finishes a bad last.

Across country the chase goes. At one time down a steep embankment, where several of the girls slip and "bump the bumps." The professor in the orchestra plays a solo on the bass drum when this happens, and the audience shouts with laughter. In one of the successive scenes the fat girl gets stuck in a rail fence, in another she almost falls off a plank across a stream. A neat little lady with white stockings also attracts attention as she lifts her fluffy skirts and chases the Frenchman.

Human endurance has a limit, and the Frenchman at last gives out. Breathless and exhausted he takes refuge in a clump of bushes. But fate has overtaken him. One fleet-footed Diana discovers him, and drawing a revolver from her shopping bag she holds him up and claims him for her own. There is nothing for the poor fellow to do but to yield gracefully. The other girls come straggling in, but realizing that the game has been bagged, they extend their congratulations. The whole troup then starts off for the nearest Justice of the Peace.

No film produced up to this time has had the success of "Personal." It has

No film produced up to this time has had the success of "Personal." It has run longer in the Keith houses than any other film of any make has ever run, and it is booked for a return over the entire circuit. It makes the moving picture turn the headliner of a programme

"Personal," like "The Escaped Lunatic," "Kit Carson," "Out in the Streets," "The Moonshiners" and other great productions of our own manufacture, is restricted to our own use and not for sale. We are the only concern in America prepared to supply an exclusive service.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Company,

11 EAST 14th STREET, NEW YORK CITY.

By this time AM&B had established a policy of selling films at a set amount per foot, but whenever they made a film they referred to as a "production," the motion picture was shown first in large cities on an exclusive-run basis. Only later was it released for general distribution at the same price as their other films. AM&B was the only motion picture company at that time to release their films on an exclusive-run basis.

The Bewitched Traveller

A NOVELTY IN TRICK PICTURES

Hepworth & Co.'s Latest London Triumph

(INTERNATIONAL COPYRIGHT)

Length 272 Feet

Price \$49.00

The old style trick pictures which were popular so long, and which have only lost their popularity because of a lack of novelties, have been surpassed in a most surprising way by the celebrated London firm, Hepworth & Co., in their newest production, "THE BEWITCHED TRAVELLER."

This it a straight comedy picture, without the magicians, ballet girls and the rest of the familiar characters. A young gentleman is traveling for pleasure.

In the first scene he is in the dining-room of an inn endeavoring to get a meal. The table fades away before his eyes and simultaneously appears on the opposite side of the room. He changes his seat and takes up a cup of coffee, but the table again fades away. Then, in anger, he goes into the street and stops a 'bus. He has no sooner taken his seat than the horses fade away. He dismounts and, with the other passengers, goes to the front to investigate. The entire 'bus and the passengers also fade away. He tries to get on another 'bus, but it slides out from under him, and he rolls headlong into the street. He then goes to the railroad station and tries to board a train. The train comes in, and before he can board it, it fades away. Another train goes through at full speed and vanishes in a similar manner. The young man then determines to try a 'bus again and sits down on his valise at the roadside. A 'bus comes, but just before it reaches him it fades and goes by like a vision, and he never sees it. The young man, now thoroughly distracted, goes crazy and dances about the road waving his arms over his head as if pursued by a swarm of imps. As he does this he vanishes, and his valise follows him in a puff of smoke.

This film must be seen to be appreciated. It is a continuous series of laughs and astounding tricks throughout.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Company,

11 EAST 14th STREET, NEW YORK CITY.

Notice that AM&B obtained an international copyright on this British film. Had they been consistent about this practice from the very first motion picture they imported, copies of a great number of European films now lost would still be in existence.

THE WIDOW AND THE ONLY MAN

A Touching Romance of "SOCIETY" AT A SUMMER HOTEL



A New Film Production Wherein a Resourceful Young Widow Outwits all the Other Girls and Captures "The Only Man"

IN A PROLOGUE AND SEVEN SCENES

LENGTH 775 FEET

Produced and Copyrighted by the

American Mutoscope & Biograph Company,

11 EAST 14th STREET, NEW YORK CITY.

SYNOPSIS

. . .

PROLOGUE—Introducing the principal characters.

THE ONLY MAN is here shown alone, occupying the full extent of the picture. He is a dapper youth who might readily pass for a heavy swell. He is, however, occupying a position of great responsibility at the ribbon counter of a leading drygoods emporium.

THE WIDOW is a dashing female who knows what's what and doesn't propose to be snubbed by a parcel of young girls and old maids. She is introduced here in a large head and shoulder view.

THE EPISODE.

The first scene is laid on the verandah of a summer hotel. A crowd of women are sitting about gossiping. Suddenly one springs to her feet, with a pair of field glasses. In great excitement she announces the approach of a man. The glasses are passed from hand to hand, and in the midst of a critical inspection, the Only Man arrives, with his suit case, mandolin, tennis racquet, etc. In the second scene the widow arrives in her automobile.

In the third scene the Only Man is shown on the verandah surrounded by a bevy of women. He is languidly playing his mandolin while the ladies ply him with cold drinks and ice cream. The widow tries to get an introduction, but the other women are unkind and refuse. The Widow thereupon decides to get the best of them.

How well she succeeds is shown in the next scene. The Widow and the Only Man are enjoying a tete-a-tete in a corner of the verandah, while groups of sourfaced women pass by them sneering.

The action then transfers to the beach, where the young man takes the widow for a canoe ride. They launch the boat through the surf and paddle out into deep water. The young man carelessly drops his paddle, and they both reach for it at the same time. Over goes the canoe and the young woman fails to reappear at the surface of the water. The young man dives for her again and again and finally brings her inanimate body to the surface and swims ashore with her. This scene is exceedingly well done and is very exciting.

After the rescue the Only Man is very much in favor with the dashing young Widow, and she is shown as an interesting invalid, overwhelmed with flowers which the young man has sent her.

BACK TO THE RIBBON COUNTER.

The Only Man's vacation is over and he is back once more behind the counter smiling on the ladies and shouting "Cash!" in his smoothest manner. The Widow saunters along the aisle all unsuspecting of the shock she is about receive. Their eyes meet at the same moment! The Widow topples over in a dead faint, and the Only Man falls across the counter—a laughable denouement to the romance.

In 1904 there was no precedent to hamper moving-picture makers, and in August of that year AM&B took advantage of this state of affairs to make a somewhat unusual motion picture, THE WIDOW AND THE ONLY MAN. At least two camera innovations were used in this picture. One was a "Prologue" which introduced the two main actors in individual medium closeups. The other occurred later in the picture when director Wallace McCutcheon instructed his cameraman to move the camera from an establishing shot to a tight closeup of the heroine and back out again to add impact to the scene.

ELEPHONE: 1860 GRAMERCY.
CABLE ADDRESS: "MUTO"
LIEBER CODE.
WESTERN UNION CODE.

American Mutescope and Biograph Company,

FOREIGN CONNECTIONS.
LONDON - PARIS.
AMSTERDAM.
BERLIN - VIENNA.
JOHANNESBURG.
BRUSSELS - BOMBAY.
MILAN.
SYDNEY.

11 E. Tourteenth St.

New York, August 31, 1904.

To Our Customers:

In view of the fact that our great comedy-hit "PERSONAL" has been imitated by a firm of American film makers, we have decided to mark it Class B and offer it to the trade at 12 cts per foot--Length 371 ft.

This film has just finished a four weeks run at Keith's Union Square Theatre--two weeks longer than any film produced during the past two years. So successful has it been that our high-minded competitors, the same concern that has filled columns of "Clipper" space with warnings against the Philadelphia copyist, have deliberately appropriated our original idea, changing the advertisement upon which the story is founded in but one or two words, for the purpose of avoiding our copyrights, and reproducing the action of our film as nearly as they could.

We appeal to all fair-minded business men not to give their support to such dishonorable methods.

AMERICAN MUTOSCOPE AND BIOGRAPH CO.

SELECTED COMEDY FILMS

Productions of the New Cooper-Hewitt Electric Studio of the American Mutoscope and Biograph Company, New York City

This list of films is selected from over two hundred subjects as representing the most perfect work in photography and the greatest interest in action. All of the scenes were put on with the most careful attention to detail, and by competent actors and actresses. They are all guaranteed first-class, made on standard guage negative film, and fit all standard guage machines.

NO.	TITLE.	FEET.
2405	A Victim of Circumstantial Evidence,	50
2408	Why Foxy Grandpa Escaped a Ducking,	52
2569	The Insurance Collector,	69
2572	A Catch of Hardshell Crabs,	160
2579	A Frontier Flirtation,	52
2589	She Fell Fainting Into His Arms,	58
2605	The Wrath of a Jealous Wife,	71
2612	Hooligan as a Safe-Robber,	49
2613	Blessed be the Peacemaker!	71
2620	Hooligan's Roller Skates,	50
2626	Toodles' Strawberry Tart,	56
2627	Who Pays for the Drinks?	89
2628	Never Touched Him!	62
2629	The Elopement,	59
2630	Poor Hooligan-So Hungry, Too!	54
2647	Toodles Recites a Recitation,	66
2697	The Ballet Rehearsal,	106
2705	The Story the Moving Pictures Told,	288
2736	Almost a King,	228
2737	Mr. E. Z. Mark,	57
2738	Waiting for Bill,	89
2739	The Johnny and the Telephone,	93
2742	The Gerry Society's Mistake,	60
2743	A Catastrophe in Hester Street,	143
2744	Clarence the Cop,	126
2753	What Burglar Bill Found in the Safe.	143
2756	The Easy Chair,	89
2757	The Arbitrator,	52
2801	Our Deaf Friend, Fogarty,	91
2806	The Bold Soger Boy,	201

American Mutoscope and Biograph considered their use of the then new Cooper-Hewitt electric lights so significant that they mentioned it as a sales feature on their September 12, 1904 handbill.

Cooper-Hewitt lighting was similar to our present-day tubular lights.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

Il East 14th Street, New York City.

STANDARD GUAGE FILMS

Fitting all American and European Projecting Machines

The following list of recent Biograph "hit" subjects is especially recommended to to our customers for high photographic value. The films are sharp, clear and distinct, and all have been proved hits and featured on the Keith Circuit:

2805

The Great Baltimore Fire

369 feet

This is an exceedingly lively subject, and one likely to appeal to audiences in all parts of the country. It opens with a spectacular view of the New York city contingent on a dead gallop through the skyscraper district of lower Broadway on the way to the Pennsylvania Ferry. The scene then transfers to Baltimore, where a number of views of the great conflagration are shown. Among them is one showing the ruins covered with mountains of ice, and another shows a fire engine crushed by the falling walls. A close view of the firemen working in a perilous place amidst the smoke and flames on a roof makes a startling finish to this magnificent film.

2861 THE BATTLE OF THE YALU 400 or 623 ft

Of all the reproductions of Russo-Japanese battle scenes, this stands out in a class by itself; for it is the only production carried out under strict military orders. Large bodies of troops, correctly uniformed, are employed and manœuvred exactly as in actual warfare. There is, therefore, absolutely nothing "fakey" in the film.

The opening scene shows Japanese skirmishers, with a rapid fire gun, opening the engagement with an attack on the Russian position at the crest of a hill. Japanese reserves are brought up and a gallant charge up the hillside is made. The Russians, however, are quickly strengthened by the arrival of a battery of field guns which open up on the Japs, causing them to retreat with considerable loss.

Next we see the Russians in force defending a position at the edge of a ravine. On their left is a straw-thatched Corean house. Japanese shells are exploding in every direction, and one of them finally strikes the house, blows up the roof and fires the structure. The Russians slowly fall back before the Japanese onslaught, and then retreat in a rout as a Japanese regiment pluckily charges their position.

In the final scene the Japanese line is seen entrenched along a wooded hillside. A Russian battery of two guns dashes up at top speed, unlimbers and starts a bombardment of the trenches where the Mikado's flag is flying. Their fire is so hot that the Japs find it necessary to capture the battery at all hazards. A battalion is detailed to the task and in extended order advances through the woods, volley-firing as they come. Russian rifle men hurry up to support the battery and the fight becomes terrific, the losses on both sides being heavy. The Japs finally make a furious charge on the battery and, after a thrilling hand-to-hand conflict, capture it. As the scene ends the Japanese standard bearer is exultantly waving his banner over the captured guns.

2931

2932

2933

The running of this, the greatest race of the year, offered an unusual opportunity for picture-taking. The day was sunny and clear, and a large field of the greatest racers on the turf took part. With four cameras, stationed at different parts of the track, we were enabled to show the entire race, i. e.: The Parade from the Paddock, the Start, the First Time By, in the Back-Stretch, Around the Turn into the Homestretch, the Finish, and finally the victorious horse, "The Picket," being rubbed down by his stable attendants. This film is, without question, the finest picture ever made of a horse race.

Auto Boat Race on the Hudson

157 feet

The new-fangled high-speed launches which are now the fad of sporting millionaires make an admirable subject for the moving picture camera, and this film shows the best of them in a race for the American championship, the prize being a massive solid gold cup. Among the boats shown are W. K. Vanderbilt, Jr.'s, "Hard Boiled Egg", "The Standard", which won the championship, and has never been beaten, the "Vingt et Un", the "F. I. A. T.", the "Shooting Star", the "Japansky", the "Kotic" and the "Nada".

THE SLOCUM DISASTER

350 feet

This film, portraying some of the more impressive features of the awful steamboat holocaust on the East River, New York, is doubtless the most sensational film in the market, and therefore the greatest drawing card, particularly for traveling shows playing small towns. The film shows first a sister ship of the same line crowded to the gunwales with a typical New York crowd. Then comes a series of views of the police and hospital attendants at North Brothers Island recovering and caring for the bodies of the dead. These scenes are very realistic without being grewsome. Then follow short views at the morgue and at the church, and the film ends with a most extraordinary moving picture of two divers working under the water and recovering the body of a young woman. This scene is so remarkable that practically all of the New York papers have printed articles about it, wondering how such a feat in photography could be accomplished. The film is very sharp and clear throughout.

Astonishing Test of the Holland Submarine Torpedo Boat

425 feet

The very boat shown in the picture was purchased by the Japanese government a few days after the film was made, and is likely to figure in very sensational events before the war is over. The tests which are shown in this picture were made before Japanese officers and are nothing less than astonishing. At one point the boat is manœuvred like a porpoise, i. e., it suddenly rises out of the water, appears for an instant in full view, and then as suddenly dives and remains submerged except for the periscope. The members of the crew are shown entering and emerging from the conning tower; a Whitehead torpedo is loaded into the boat and fired at a mark, and a fine view is given of the vessel running at high speed on the surface. (Sold in any length.)

2940 Automobiling Among the Clouds 566 feet

This is a series of exciting views of a mountain climbing contest for high-power automobiles on Mount Washington above clouds. The machines are seen skirting the edges of precipices and flying around the curves of the rocky roads in a manner that seems to court death. (Sold in any length.)

This scene is laid on the beach at Coney Island. Crowds of bathers are shown on a warm afternoon in the height of the season. A venturesome young girl swims out beyond the lifelines and there is caught in the undertow. Conscious of her peril she calls for help, but exhausted by the force of the waves she is drawn under several times before the life-savers can reach her. Two of these young men, however, plunge overboard from their boat, and with a few sturdy strokes reach the girl and tow her to the drifting boat. They have some difficulty in getting her in, but finally succeed and take her into shore. There a crowd of anxious bathers awaits, cheering the heroic rescuers. The film unusually sharp and clear, and the action very realistic.

2948

The Racing Chutes at Dreamland

32 feet

The leading attraction at Dreamland, Coney Island's great popular resort, is the Racing Chutes, where two boats are started side by side and speed at a terrific pace to the pool below. In this film a number of races are shown, and there is plenty of excitement for everyone. The film is very fine photographically.

2951

Judge Alton B. Parker

67 feet

A splendid portrait of the Democratic candidate for the Presidency on the wharf at Esopus bidding farewell to Mayor George B. McClellan, of New York, and other Democratic celebrities.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

11 East 14th Street, New York City.

TELEPHONE: 1860 GRAMERCY CABLE ADDRESS : "MUTO" LIEBER CODE. WESTERN UNION CODE.

American Mutoscope and Biograph Company, 11 E. Tourteenth St.

FOREIGN CONNECTIONS LONDON - PARIS. AMSTERDAM. BERLIN - VIENNA JOHANNESBURG BRUSSELS - BOMBAY. MILAN. SYDNEY.

Men York, October 4, 1904.

To Our Customers:

Owing to the immense popular demand for our great comedy film, THE ESCAPED LUNATIC, we have decided to place it on sale. This film, as you doubtless know, has had the biggest run of any subject we have ever produced, having been the leading feature of the Keith circuit and other first-class houses for the past six months.

The story of this picture, which was absolutely original with us, covers the escapades of an insane man who imagines himself to be Napoleon I. He escapes from the asylum by a miraculous jump from a third story window, and is pursued across the country by the keepers through a series of ludicrous adventures, until finally disgusted at the chase, he jumps back up into the window of the asylum, and is very comfortably reading a newspaper when the tired and mud-spattered keepers enter. The length of the film is 609 feet--price, 15 cents per foot.

We will be glad to have your orders.

Yours respectfully.

AMERICAN MUTOSCOPE AND BIOGRAPH CO.

Don't forget these Headliners:

PERSONAL. MOONSHINERS. FIGHTING THE FLAMES, PIONEERS. BATTLE OF THE YALU, WORLD'S FAIR FILMS.

TELEPHONE: 1860 GRAMERCY
CABLE ADDRESS: "MUTO"
LIEBER CODE.
WESTERN UNION CODE.

American Mutescope and Biograph Company,

FOREIGN CONNECTIONS.
LONDON - PARIS,
AMSTERDAM,
BERLIN - VIENNA,
JOHANNESBURG,
BRUSSELS - BOMBAY
MILAN
SYDNEY

11 E. Tourteenth St.

New York, October 10, 1904.

SEVENTY MILES AN HOUR!

Remarkable pictures of the great Automobile Race for the Vanderbilt Cup on Long Island last Saturday.

To Our Customers;

By special arrangement we had a number of cameras in preferred positions at the tremendously exciting Automobile Race on Long Island Saturday morning. The films have been developed and printed, and we are pleased to report that they are perfect in every particular. We secured about 450 feet, including a panorama of the Grand Stand filled with notable personages. We offer the film for immediate sale--Class "A"-- 15 cents per foot, in lengths to suit our customers. No news event this year has attracted so much attention, and everyone will be eager to see the pictures. Order at once!

Yours respectfully,

AMERICAN MUTOSCOPE AND BIOGRAPH CO.

Special selling agents,

KLEINE OPTICAL CO..

52 State St., Chicago.

Although the American Mutoscope and Biograph Company had maintained an office at 128 Clark Street, Chicago, for some years, this is the first bulletin mention of the appointment of Kleine Optical Company of 52 State Street, Chicago, as their "Special selling agents."

BULLETIN 33, Oct. 10, 1904

THE ESCAPED LUNATIC

\$1000.00 REWARD

For Proof that we did not originate and make the biggist Comedy Hit of the season

THE ESCAPED LUNATIC

And if there is any non-dyspeptic person who will not shriek with laughter at this picture, he is

CRAZY!!

WARNING! A DANGEROUS LUNATIC, who imagines himself to be Emperor Napoleon I, escaped from the Bloomingdale Asylum at 9 o'clock this morning by smashing the iron bars of his cell and leaping to the ground from a third story window. By a miracle he escaped death, and at once started on a mad chase across country, closely pursued by a posse of keepers. We regret to say that one of the keepers was seriously, if not fatally injured by being hurled from a bridge into a raging stream in the ravine below. The lunatic after this awful deed again thwarted his pursuers by recklessly crossing a river on a wire cable, from which he was suspended by two light cords. In another instance he ascended a precipitous cliff by climbing hand over hand up a swaying rope, and time and again risked life and limb in his mad flight. Finally, when almost captured by the exhausted and desperate keepers, the lunatic made his way back to the asylum, and by a superhuman effort leaped back from the ground into his third story window. His keepers, disheveled and muddy, rushed into his cell, only to find him calmly seated in his chair reading a paper. Fortunately there were a number of Biograph cameras situated about the country in the vicinity of the asylum, and this most astonishing episode was completely covered in moving pictures. The films are clear, sharp and distinct, and the lunatic's fight is shown in such wonderful realism that every audience which has seen the production has gone into paroxysms of laughter imagining it a comedy scene arranged by actors. However that may be, the demand for the film has been so great that the Biograph Company has decided to sell it at 15 cents per foot. The length is 419 feet—just about right.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

Il East 14th Street, New York City.

NEW ENGLISH SUBJECTS

IN STANDARD GUAGE

We are just in receipt of a new shipment of Gaumont Films, all of which are unusually attractive.

G. 209

The Masher's Dilemma

70 feet

A swell young gentleman is waiting on the verandah of a city house for two young ladies to accompany him on a walk. He consents to hold a colored baby for a moment, and the mother, of course, runs away. There is an amusing complication when the young ladies come out.

G. 210

Cruelty to Horses (Copyrighted)

115 feet

A stable hand who has been reproved by his master takes revenge by beating an inoffensive horse. The outraged master attempts to punish him, but he succeeds in getting away. He is chased about the place by other grooms who finally succeed in catching him, and then nearly drown him in a horse-trough. This subject is one that will appeal strongly to all lovers of horses. The action and photographic quality are fine.

G. 211

Revenge (Copyrighted)

375 feet

This is a thriller. A young mechanic, whose wife has been wronged by an officer, is arrested after a hard struggle, and finally escapes and proceeds to take the law into his own hands. A series of thrilling chases and fights follows, during the course of which the woman is shot and the officer is strangled by the husband. While the subject is exceedingly melodramatic, the action is well done, and the film is one that will doubtless get a great applause from the galleries.

G. 214

Shooting the Rapids of Killarney

160 fee

All lovers of beautiful Irish scenery will appreciate the magnificent photographic value and splendid composition of this picture. It shows a number of small boats shooting the famous Killarney Rapids. In one scene the camera is placed in a boat, and the spectator enjoys the sensation of shooting the rapids himself.

G 221

A Railway Tragedy (Copyrighted)

325 feet

This is another melodramatic subject full of exciting situations. A professional thief robs a young woman on an English Railway coach and murderou ly throws her from the coach while the train is running at full speed. The young woman is rescued by some farm hands just as an express train approaches. The police at the next station are notified, and a running fight ensues, and the thief is finally captured. One of the most exciting chase pictures ever made.

G. 223

Kissing the Blarney Stone

155 feet

This is the Genuine Thing. There has been an imitation of this famous scene, but this is the first time the quaint ceremony has been shown in motion pictures just as it occurs at Blarney Castle. The picture opens with a panoramic view of the Castle grounds, and ends with a close view of tourists being held by the heels over the wall in order that they may kiss the Blarney Stone.

E. S. 246

A Little Boy Called "Taps"

505 feet

We believe this will make a decided hit in this country. It covers the adventures of a recently released convict who finds a little curly-headed boy asleep in the snow and protects him as best he can during several scenes, until finally the little boy is starving. The ex-convict then steals to save the little boy's life and is again arrested and thrown in jail. He gets out just as the youngster is at the point of death. Through the assistance of a good samaritan he saves the little boy and is himself started on a new lease of life, and is given employment as a earpenter. The action of the piece is exceeding impressive, and we can recommend it very highly.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

Il East 14th Street, New York City.

THE LOST CHILD

ANOTHER GREAT COMEDY CHASE

BY THE ORIGINATORS OF

"Personal" and "The Escaped Lunatic"



BRIGHTER, FUNNIER AND BETTER

THAN THE OTHERS

FOUNDED ON FACT

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

II East 14th Street, New York City.

SYNOPSIS

. . .

The story of THE LOST CHILD is founded on a recent happening in Brooklyn. A youngster crawled under a porch and went to sleep. The mother missing it immediately set up a cry of "Kidnappers," and soon the whole neighborhood was wild with excitement. The police reserves were called out, and an enterprising newspaper came out with an "extra" offering a reward for the ruffian. The laugh was on everybody concerned when the child was finally discovered.

So it is in THE LOST CHILD. The scene starts in the dooryard of a pretty suburban home. A young mother brings her baby out on the lawn, leaves it with some toys and a kitten and goes back into the house. The youngster plays for a little while, and then crawls into a dog-kennel and goes to sleep.

The mother comes out shortly and frantically rushes about the yard searching for the child. It is nowhere to be seen. She hurries out to the street, and there at her very gate is a mysterious man putting something into a large basket. It is the kidnapper, of course! The woman does not hesitate an instant, but assaults him with all the fury of a desperate mother. The astonished man succeeds in breaking away before he is totally demolished, and thinking the woman is crazy, starts off on a dead run.

The mother pursues hot-foot. She is joined in the hue and cry by her colored cook and Irish washerwoman.

Around the corner is a policeman chatting with a nursemaid. A crusty old gentleman is being wheeled up and down in an invalid's chair, and a couple of gir's are strolling along chatting gaily. The chase bursts into this group full tilt, and everyone joins in, even the old gentleman in the chair. As the chase progresses it goes through a corn field. The villian escapes temporarily by hiding behind a corn stack where a farmer's family are shucking corn, but he is discovered by the old man and the whole crowd run back in pursuit, joined this time by the farmer's family.

Next we see the supposed kidnapper speeding down a country road with the pack in full cry, augmented this time by a dago pushing a junk cart and a one-legged boy hopping along on crutches.

The chase breaks next into a deep cut. The kidnapper plunges down the bank at breakneck speed, followed by the whole crowd. Invalid's chair, baby-carriage, junk-cart and all go rolling from top to bottom; about as ludicrous a situation as anyone could imagine.

The kidnapper is finally caught hiding in a brush heap, and although he vehemently protests his innocence, is dragged back to the house by the policeman followed by the clamoring mob. In the meanwhile the scene goes back to the doorward where the baby is seen at the dog kennel peacefully playing with the pup. The mob arrives on the scene. The mother clasps her lost child to her arms and the chagrined policeman finds that the kidnapper has nothing in his basket but a guinea-pig.

The film is without a flaw photographically, and is just right as to length. Each scene is snappy and full of life, and the laugh is continuous.

LENGTH 538 FEET

CLASS "A"

THE SUBURBANITE

Copyright 1904, both as a Picture and as a Play, by The American Mutoscope & Biograph Co.

A Comedy Production in Seven Scenes

Wherein are Shown the Trials and Tribulations of a City Man Who is Enticed From His Cozy Flat by the Real Estate Agent



MOUING IN

"Why Pay Rent in the City?"

"Own a Sweet Little Home in the Country"

LENGTH 718 FEET

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

Il East 14th Street, New York City.

THE SUBURBANITE

SYNOPSIS

000

- 1ST Scene The arrival of Mr. Cityman and his family at the new home in the Suburbs.
- 2ND Scene The truckman arrives with the household furnishings and breaks many articles in removing them from the van to the house.
- 3RD Scene The children neatly attired are sent out doors to play and quickly become covered with mud and dirt.
- 4th Scene Mr. Cityman with his arms full of bundles brings home from town a new cook.
- 5th Scene Mr. Cityman runs to catch the morning train to the city but just misses it.
- 6th Scene Mr. Cityman's mother-in-law comes for a visit and gets into a quarrel with the cook who becomes so violent that five policemen are called to eject her.
- 7th Scene Disheartened by his experiences Mr. Cityman places a sign on the house "To Let, Furnished" and moves out with his family.

CHARACTERS

Mr. Cityman.

His Mother-in-law.

Two Truckmen.

The Hired man.

Mrs. Cityman.

His Four Children.

Five Policemen.

The Cook.

0 0 0

The outdoor scenes are laid in a typical suburban village or city, and the interior scenes represent the sitting-room and kitchen of a typical suburban residence

THE SUBURBANITE

A PLAY IN MOTION PICTURES

The opening scene shows a street in a suburban town, as shown by the illustration on the front of this bulletin. Mr. Cityman and his family, carrying valises, bundles, etc., come down the sidewalk and go into the house. They view the new home with evident delight. Soon, in the second scene, a furniture van is drawn up. It is heavily loaded; a number of articles being fastened by ropes at the rear. The driver backs against the curb with a bump, the rope breaks and a large part of the furniture falls to the sidewalk with a crash. Mr. Cityman and his wife rush out of the house and expostulate with the vaca driver. Their protests do no good however, for one of the vanmen soon after attraits to carry a basket of crockery into the house, but stumbles and drops it, and practically everything in the basket is broken. Mr. Cityman is now thoroughly enraged and berates the vanmen. They retaliate by hurling the remainder of the furniture out of the van.

In the third scene Mrs. Cityman brings her three little children from the house, all prettily dressed in white, and tells them to play in the yard. This scene dissolves into a second part supposed to occur half an hour later. The children are playing at making mud pies, and their hands and faces and clothing are covered with mud. The mother is thoroughly provoked at their mischief, and after shaking them, by way of punishment, carries them into the house.

The fourth scene shows Mr. Cityman arriving with a new cook. He is laden with bundles, tennis racquets, etc. and drags a lawn-mower. His arrival is greeted by the family with great rejoicing.

Next, in the fifth scene, we see a suburban railroad station. A train is just pulling out and Mr. Cityman, all breathless from running, appears. He makes a desperate effort to catch the train, but stumbles and falls. The train leaves without him.

In the sixth scene Mr. Cityman's mother-in-law has arrived for a visit. She goes into the kitchen to brew a cup of tea for herself. The cook resents her intrusion and drives the mother-in-law from the kitchen, using a frying pan as a weapon. The scene then transfers to the parior. The mother-in-law runs in pursuit as far as the door, and protests to Mrs. Cityman against the indignity. Mrs. Cityman sends her husband to reprove the cook, and the scene changes to the kitchen where the cook is seen forcibly ejecting Mr. Cityman from the room. A hired man then comes in, but the cook standing on a chair near the door, hits him on the head with a skillet and he falls insensible to the floor. The cook frightened at the consequence of her deed, goes to the kitchen table and bows her head on her hands. As she does so she upsets a tray full of dishes which fall to the floor and are for the most part smashed. At this juncture, a roundsman and four policeman burst in and, after an exciting struggle, succeed in dragging the cook out of the room.

In the seventh and final scene Mr. Cityman is seen coming out of the front door of the house and nailing to the verandah rail a large sign which reads, "To Let, Furnished" He then goes back into the house, but quickly returns, followed by his entire family with their bundles and valises, and all pass sorrowfully down the street toward the station.

NEW FOREIGN FILMS

FROM THE CELEBRATED HOUSES OF

Hepworth, Gaumont and Clarendon

Cl. 108

The Adventure of Sandy McGregor

290 ft.-Class B

We can safely recommend this as one of the very funniest comedies that has ever come over the water. It is a seashore scene, with a large rock in the foreground. A young Scotchman in kilts strolls up the beach, and finding a convenient place where he can bathe, proceeds to disrobe behind the rock and throws his garments to the front. A couple of young ladies come up, and finding the clothes proceed to look for the man. Sandy dodges them around the rock, and some genuinely amusing incidents ensue. Sandy finally escapes from his dilemma by some clever reversed printing. The film is very sharp and clear photographically.

The Life of a Race Horse

520 ft.—Class B

A very interesting series of pictures taken on a stockfarm, showing the life of a thoroughbred from 6 days old until it is a track favorite. This picture will appeal to all lovers of horse flesh.

H 674

Lady Plumpton's Motor Car

200 ft.-Class B

Lady Plumpton is an exceedingly fat person who buys a motor car and likes it very much until in becomes stalled in the middle of a stream where it explodes, leaving her in a terrible predicament. Some bystanders attempt to rescue her, but drop her in the water, making as ludicrous a situation as anyone could with for Good photographically. could wish for. Good photographically.

The Honeymoon

346 ft.-Class A

This is a tragic production showing how the young man steals some jewels to please his bride, and how the pair are pursued by the police; but he manages to escape, w_i th her assistance.

A Race for a Kiss

228 ft.-Class A

A pretty girl has rival lovers, one of whom is a jockey and the other a chauffeur. She proposes a race between the two, with a kiss for a prize. It is a hard contest, four times around a track, and the automobilist is getting the best of it when he is arrested by a constable for speeding and the jockey car ries off the prize. Full of action and very amusing.

Petticoat Lane, the "Bowery" of London

200 ft.—Class A

A series of snapshots in character studies in the London Ghetto. Clear photographically, and ${\bf z}$ very good thing of its kind.

Over the Hedge

105 ft. -Class A

Another good comedy idea well worked out. A pair of lovers are chaperoned by an exceedingly fat mamma on an outdoor picnic. She interferes with their love-making. She, however, gets very tired and decides to take a nap. While she dozes the young couple have gone to the other side of the hedge and by putting their hats on the top of a parasol and cane respectively fool the old lady completely. There a scene is shown on the other side of the hedge where the young people are enjoying themselves in peace

The Lover's Ruse

194 ft.-Class A

This is an outdoor scene showing a young man and woman strolling through the fields. He presses his suit ard-ntly, but is spurned, and as a last resort takes a bottle from his pocket labeled poison and drinks from it. He falls to the ground apparently in a fit. When the young lady sees this she relents and trantically embraces him. This is just what he has been waiting for and he brings the scene to an amusing close by showing her that the flask contained nothing stronger than wine, in which the two drink to their united health.

Mary in the Dock

This is a good scene of an English police court. A husky fishwife is on trial for drunkenness and not liking the way her trial is conducted the proceeds to make a rough-house out of it. After the had finished off all of the court-room attendants, she throws a bottle of ink at the Judge and climbing up or his bench, pulls him down and pummels him.

G. 229

Dunloe Women

A panorama of an interesting bit of Irish scenery, with Irish cottages, etc., giving a close view of ϵ couple of merry Irish lassies.

At Brighton

A very amusing sketch of life at England's great popular seaside resort. A Corter family are eat ing their luncheon on the sand, and are interrupted by various peddlers, until finally they begin to ge into a quarrel with the Hokey-Pokey man who is attacked by the entire crowd and his wares scattered over the beach. The family then decide to go for a sail; they are first shown embarking on a small fishing schooner, then afterward at sea pitching and tossing in a heavy swell. This scene is particularly effective and very amusing, because the entire family are seasick, and to all appearance their seasick ness is genuine. The finish of the picture shows their arrival on shore where they are carried out of the boat, most of them in a state of collapse. This subject is very clear photographically, and quite different from the usual seashore scenes.

The above subjects are all good; but we can recommend particularly the picture of "The Adventures of Sandy McGregor." This is certainly a winner.

Froduced and Controlled Exclusively by the

American Mutoscope & Biograph Co. II East 14th Street, New York City.

Does Ah Like
CHICKEN?

Well, Ah Should

Smile!



THE CHICKEN THIEF

Photograph Copyright, 1904, by American Mutoscope & Biograph Co.

Bramatic Composition Copyright, 1904, by American Mutoscope & Biograph Co.

A Rip-Roaring Comedy from

THE SUNNY SOUTH @

IN STANDARD GUAGE MOTION PICTURES

LENGTH 758 FEET, CLASS A.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

11 East 14th Street, New York City.

Exactly one month after AM&B mentioned their first copyright of a motion picture both as a play and as a film, they copyrighted their film THE CHICKEN THIEF as a "photograph" and as a "Dramatic Composition." AM&B for the first, and very likely the only, time gave a list of characters in the play but did not identify the actors by name. Otherwise their handbill was almost identical to a theatre program.

THE CHICKEN THIEF

A new Comedy Motion Picture Production by the originators of "Personal," "The Escaped Lunatic," "The Lost Child" and other recent successes.

PEOPLE IN THE PLAY

First Chicken Thief,
Second Thief,
A Southern White Farmer,
His Boy,

Four Neighboring White Farmers,
Three Colored Farmhands,
Four Colored Women,
A Colored Clergyman,

Two Pickaninnies

4 4 4

The period is today. The action may be divided into a prologue and four acts, as follows:

PROLOGUE.—Showing the First Chicken Thief in relief.

ACT I.—Interior of Chicken-Coop—Night. Exterior of Chicken-Coop and Barn-yard—Next morning.

ACT II -Interior of Negro Cabin-A Chicken Dinner.

Act III — The Flight Through the Woods. (Film tinted throughout to give moon-light effects) In five exciting scenes.

Act IV -Interior of Negro Cabin. The Capture.

THE STORY

10 10 10

In presenting THE CHICKEN THIEF to exhibitors of motion pictures the world over, the originators feel that another great big comedy hit has been made. From the opening of the picture, where the coon with the grinning face is seen devouring fried chicken, to the end where he hangs head down from the ceiling, caught by a bear trap on his leg, the film is one continuous shout of laughter. The opening scene is a triumph of photography, something that has never been done before; that is, a moving picture of the interior of a big hen-coop at night, showing over one hundred ch ckens asleep on the roosts as the thieves enter. Nothing could be more realistic. With careful moves the experienced coons gather in the fluttering and squawking chickens by the armful, and when the their bag is full to overflowing they clear out as silently as they came.

The farmer and his son, the latter yawning and stretching from being routed



out of bed, rush into the coop shortly after the coons leave and the briefest survey shows them how successful the raid has been.

Next morning however the farmer sets a big steel bear trap just outside of his chicken-coop door, fastens it down with a stake and conceals it beneath a covering of straw.

The scene then changes to the interior of a darky cabin where all hands are enjoying a chicken, with a colored dominie as the guest of honor. The first chicken thief sits at the head of the table as the host of the occasion. Two little pickaninnies are feasting at an extemporized table made of a box placed on the floor. The savory stew and the coffee pot are steaming on the stove near by. And the way those darkies get away with that chicken fricasee is something marvelous. It would make the mouth of a confirmed dyspeptic water to look at the scene.

The next five scenes all take place by moonlight, that pale and mysterious light so dear to the heart of the 'possum-nunter and his compatriot, the chicken thief. The film is beautifully colored to give the moonlight effect. As the first scene opens

we see the barnyard where the bear trap has been set. There is a slight commotion at one side and two coons come sneaking in on hands and knees. They have returned for another raid on the roost. Cautiously they make their way to the chicken-coop door when Bing! the foremost coon puts his foot in the bear trap, and the huge jaws snap over his ankle. Instantly there is a frantic struggle. The farmer hears the racket and comes running out with his gun followed by the sleepy boy with the lantern. The trapped coon seeing them coming, gives a mighty tug at the stake, pulls it up and starts away as rapidly as the trap will permit, the chain clanking at his heels at every jump.

Then comes a wild chase through the woods, the two coons leading, pursued by the owner of the chickens and a lot of other farmers armed with shot guns. Over a rustic bridge across a ravine, down a winding country road and through a lane in the underbrush goes the yelling crowd. Across the lane is a gate. The first coon, still with the trap on his leg, gets over the gate safely, but the second coon gets a charge of bird shot in a tender section of his anatomy just as he makes the leap. He tumbles in a heap, and the pack of farmers is on him in a minute. They drag him away sulky and struggling. The owner of the chickens and his boy, however, keep on after the negro with the trap on his ankle.

The next scene is in front of the negro cabin. Our colored friend, dragging his chain, rushes up the path to the door, opens it and hurries in. The scene instantly changes to the interior of the cabin where the crowd of negroes seen at dinner are having a dancing party. The door bursts open and the chicken thief dashes in, looks about wildly for a place to hide, and, at the suggestion of the dominie, runs up the ladder to the attic, pulls the ladder after him and shuts down the trap-door.

The dance is then started up to keep up appearances, but the farmer and his boy are soon knocking at the door. They burst in without ceremony and angrily search the place. From room to room they go without success, and they are just about to leave when they hear a suspicious noise from the attic. There is an instant of suspense, and then, amid a shower of lath and plaster, the unlucky coon comes through head first, hanging by one leg from the trap which has caught in the rafters.

The film throughout is without a flaw photographically, and projects as steady as a lantern slide.





American Indians

and

Yellowstone Park Views.



Produces and Controlled Exclusively by the

AMERICAN MUTOSCOPE AND BIOGRAPH CO.

ll East 14th St., New York City

The motion pictures described in this bulletin were made

especially for exhibition at the St. Louis World's Fair and

were filmed under the auspices of the U.S. Department of Interior. Very few were copyrighted and even fewer

exist today.

AMERICAN INDIANS AND YELLOWSTONE PARK VIEWS.

Taken under the auspices of the U. S. Interior Dept. for exhibition at the St. Louis Exposition.

2654 FIRE DRILL; ALBERQUERQUE INDIAN SCHOOL.

The first of an interesting series of pictures covering the work which is being done by the U. S. Indian Dept., in the education of the nation's wards. An alarm of fire is given at the Alberquerque school, the young Indians rush out in good order, raise ladders, man the hose, and soon have a stream playing on the roof.

82 Feet. Class A.

GAUFFERED.

2655 GIRLS' DEPARTMENT, ALBERQUERQUE SCHOOL.

A procession of the Indian girls of the school, including representatives of practically every well-known tribe in the country, from Florida to Alaska. The girls range in age from five or six years to fifteen or sixteen, and are a splendid evidence of the good work which the government is doing at this school.

23 Feet. Class A.

GAUFFERING.

2656 INDIAN BOYS, ALBERQUERQUE SCHOOL.

A parade of the boys of the school, all in neat military uniform and maintaining a creditable military organization.

39 Feet. Class A.

GAUFOU.

2657 CARPENTER WORK, ALBERQUERQUE SCHOOL.

Showing the larger boys of the school engaged in building an annex to the school building.

34 Feet. Class A.

GAUFRAIS.

2658 MOQUI INDIAN RAIN DANCE.

The series of pictures of the Indian dances secured inder the direction of the Interior Department, of which this dance is the first, institutes a n nost valuable record of the weird and unique ceremonies of the record in Nav ajo and Crow Indians. Many of these dances take place at ver pare intervals of the most part they are guarded very jealously from the energy of the curi ous white man. They constitute in fact an essential feature of the region of the aborigines, and as such are conducted with great pomp and ceremony in the record of the Moonie as shown in the record of the Moonie as shown in the record of the pare of the Moonie as shown in the record of the curi out which is the record of the curi of the record of the curi of the record of the record of the curi of the record of the curi of the record of the record of the curi of the record of the curi of the record of the r

In the Rain Dance of the Moquis, as shown in thi picture, over a hundred Indians take part. They are arrayed in the most goreous trappings of their tribe. On their heads are enormous grotesque masks heavily decorated with eagles feathers. The chief warriors and medicine men of the tribe lead the dance and give the signals for the various changes of movements. In the background, in the shadow of the adobe houses sit the old men of the tribe beating time with their tom-toms and rattles. This picture, with the others of the series, put on in a theatre with appropriate music and effects, is most impressive.

118 Feet. Class A.

GAUFRE.

2959 NAVAJO SQUAW WEAVING BLANKET.

A near view of the primitive loom upon which the women of the Navajo tribe weave the wonderful blankets which are prized so highly by art connoiseurs the world over.

47 Feet. Class A.

GAUFREDO.

2660 GIRLS' FLAG DRILL, MOQUI SCHOOL.

A graceful and interesting drill with American flags by a group of young squaws of the Moqui tribe. Taken in the open air with a picturesque background.

2661 NAVAJO INDIANS WRESTLING.

This is the first of a series covering the primitive sports of the Indian. All are taken from practically the same point of view with the boulder-strewn side of a ravine in the background and may readily be joined into a long film, should it be deemed desirable to use them in that manner. This scene shows a wrestling bout between two lively and muscular young bucks stripped to breech-clouts. They are urged on by a number of other Indians, some of them mounted.

32 Feet. Class A.

GAUFROIR.

2662 NAVAJO INDIAN TUG-OF-WAR.

An amusing contest between about twenty Indians, ten to a side. They are dressed in the motley garments of civilization, and their long black hair tossed by the breeze gives them a very picturesque appearance.

35 Feet. Class A.

GAUFRURE.

2663 NAVAJO INDIAN FOOT RACE.

An exciting foot race, between seven naked young bucks of the Navajo tribe. These men are trained runners and are able to exhibit the most wonderful powers of endurance. With nothing but their breech-clouts to impede their movements, they cover the ground at a most surprising rate of speed. The race is across a desert plain, studded with sage-brush.

21 Feet. Class A.

GAUGALIN

2664 NAVAJO INDIAN HORSE RACE.

This is a race between three Indians on ponies through a winding road in a canyon. The Indians ply their whips vigorously and the race is spirited throughout

33 Feet. Class A.

GAUGAMELA.

2665 RAIN DANCE AT ORABI.

This is a sacred dance by the Zuni Indians, in full festival attire. Several hundred of the Indians take part, dancing in unison in a long line at the foot of a terrace of characteristic Zuni mud houses, from the tops of which the squaws wrapt in gaudy blankets watch the mysterious ceremony.

216 Feet. Class A.

GAUGAMELIA.

2666 DOWN THE BRIGHT ANGEL TRAIL.

This is the famous winding trail leading into the grand canyon of the Colorado. A company of tourists on horseback are seen carefully making their way down the precipitous side of the canyon to the river below.

98 Feet. Class A.

GAUGENOSSE.

2667 ON YELLOWSTONE LAKE.

Showing the only excursion boat plying on this picturesque body of water many thousand feet above the level of the sea.

54 Feet. Class A.

GAUGERICO.

2668 ARRIVAL OF TRAIN AT GARDNER.

Showing the arrival of the regular train at Gardner at the entrance of Yellowstone Park, and the detraining of the passengers.

97 Feet. Class A.

GAUGRAF.

2669 ARRIVAL OF TOURISTS AT THE HOTEL, YELLOWSTONE PARK.

Showing a number of four and six horse coaches driving up to the broad hotel verandah where the guests alight and are received by the host.

101 Feet. Class A.

GAUGRAFTEN.

2670 UNITED STATES TROOPS IN YELLOWSTONE PARK.

A lively parade picture of troop E, Third Cavalry U. S. A., on duty in Yellowstone Park.

61 Feet. Class A.

GAUHULN.

2671 CROW INDIANS HARVESTING.

This scene offers a sharp contrast to the others of the series, for here we see the well educated and civilized Indian with modern machinery and sleek, well-fed horses gathering in his wheat on a thoroughly up-to-date farm.

35 Feet. Class A.

GAUKEL.

2672 INDIAN HORSEMANSHIP.

A Crow Indian riding and subduing a bucking broncho.

27 Feet. Class A.

GAUKELBILE.

2673 CROW INDIAN WAR DANCE.

This is an exceedingly picturesque scene taken in the midst of a Crow encampment with typical Indian teepees in the background. Four old Indians sitting cross-legged upon the ground beat upon their tom-toms, while the warriors, gay in their war paint and eagle feathers, dance around them.

51 Feet. Class A.

GAUKELFUHR.

2674 CROW INDIAN FESTIVAL DANCE.

Taken amid the same surroundings as the previous picture and showing the same lot of Indians in a different dance.

57 Feet. Class A.

GAUKELMANN.

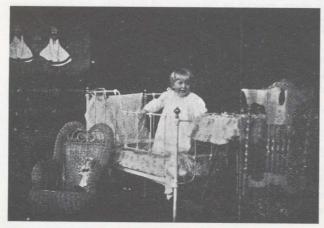
BABY'S DAY

(BIOGRAPH)

An Amusing Series of Incidents in the Daily Life of a Baby Girl from Her Awakening in Her Little Crib in the Morning Until She is Tucked in Snugly at Night

IN SEVEN STRIKING SCENES

LENGTH 457 FEET, CLASS "A"



GOOD MORNING

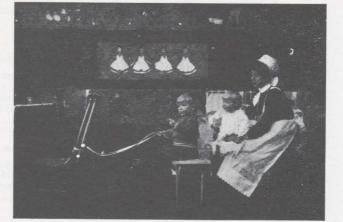


- 1. GOOD MORNING!
- 2. DRESSING
- 3. PLAY HOUR
- 4. DINNER
- 5. GOING BYE-BYE
- 6. THE BATH
- 7. GOOD NIGHT!





This dainty production covering a feature of home life so dear to us all, is offered as a novelty and a pleasant contrast to the dramatic scenes so much in the popular vogue at present. As the illustrations indicate, the film is of a very superior photographic quality.



40

THE PLAY HOUR

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Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

Il East 14th Street, New York City.

FORM NO. 1161

TOM, TOM, THE PIPER'S SON

"Tom, Tom, the Piper's son, Stole a Pig and away he run."

The Original Comedy Chase

The Most Familiar and Laughable Incident in the Whole List of Childhood Tales.



SHOWN IN EIGHT SNAPPY SCENES

LENGTH 508 FEET, CLASS "A"

Special Scenery Adapted from Ancient Prints of Hogarth, and Costumes and Properties Correct to the Period

PRODUCED AND CONTROLLED EXCLUSIVELY BY THE

American Mutoscope & Biograph Co.

Il East 14th Street, New York City.

Tom, Tom, the Piper's Son

Copyrighted, 1905, by the American Mutoscope 2 Biograph Co. as a Dramatic Production.

0 0 0

Of all the popular nursery rhymes there is probably none better known than "Tom, Tom," and to everyone, young and old, it at once suggests a lively and comical chase. We have carried out the idea in this production by reproducing, at great expense, the scenery and costumes of old England, using famous Hogarth prints as guides in our scene painting and following the details of furnishings, surroundings, etc., with the greatest care. Although only slightly over 500 feet in length, the film includes eight splendid scenes, all with different settings, and all taken in our electric studio, the only one of its kind in the world.

Scene 1. AT THE CHATSWORTH FAIR

The opening scene is laid in a typical old English Fair, with a primitive "Midway" in full swing. There is a lady light-rope walker, a clown juggler, a fakir with a shell and pea game, a goose girl, etc., and a great crowd of rustics. Among the latter appears Simple Simon trying to sample the Pieman's wares, and at one side the old blind Piper is blowing metrily on his pipe, while Tom, his son, is on the watch for pennies. A bumpkin strolls in leading a small pig by a string. He stops to watch the shell game, over which a fight shortly ensues. The village constable arrests the gamb er and there is great excitement. The bumpkin has in the meanwhile handed his pig over to a small boy who also is greatly interested in the turmoil and drops the string. Tom takes the opportunity and seizing the pig darts away. The owner sets up a shout, and starts after him, followed by the entire crowd.

Scene 2. TOM'S COTTAGE

The second scene shows the exterior of Tom's cottage, a low thatch-roof house, with a great cobble-stone chimney. Tom darts in, closely followed by the small boy, and the door is hard y closed before the rabble appears. They try to force an entrance, but without avail, and the village blacksmith is sent for. He quickly appears with his assistant armed with sledges and the door is battered in.

Scene 3. INTERIOR TOM'S COTTAGE

In the meanwhile Tom has gone up the chimney with the pig and the third scene transforms into the interior of the cottage showing the destruction of the door. The crowd pours in, but Tom has vanished. Some of the rabble, suspecting his means of escape, go up the chimney after him, but the greater number pour out of the door.

Scene 4. OVER THE ROOF

They are too late however, for Tom has slid down from the low roof with the pig in his arms, and is out of sight when his pursuers come from the cottage, some run one way and some another.

Scene 5. ON THE HAY MOW

The next scene shows Tom still dragging the pig, darting into a barn and concealing himself and prize in the hay mow. A half dozen country lads and lasses are in close pursuit, but they make the mistake of thinking Tom has gone up in the hay loft, and they clamber up the ladder as fast as they can go. They are no sooner up when Tom jumps out, knocks down the ladder and legs it out of the door, the squealing pig trailing on behind. There is nothing for the crowd to do in the hay loft but to jump, and down they come in bunches, falling over each other.

Scene 6. THROUGH THE FENCE

Tom gets out of the barn in safety and makes for a nearby vacant cottage. He is obliged to jump a fence with the pig but manages that nicely. Not so with the pursuers. One fat woman gets stuck between the bars, and is released only after a great deal of tugging and pushing.

Scene 7. OUT OF THE WINDOW

This gives Tom a little leeway but not for long. He holds the door against the onslaught of the crowd and then releases it suddenly. The town folks try to rush in all together but become wedged in the door, and Tom vaults through a window, the pig still in his arms fighting to get away.

Scene 8. THE WELL IN THE BARNYARD

The last scene is in a barnyard, Tom rushes in with the pig, and seeing no other place to hide, jumps into a big old fashioned stone well. The yard is filled with ducks, chickens, and pigeons peacefully feeding when Tom rushes in, but the poultry is soon in an uproar, for the rustic crowd comes up pell-mell. A dozen hands are soon on the well sweep, and poor Tom is hauled from the depths, wet and bedraggled. The villages are grouped about, making a striking tableau to close the play.

to to to

Don't forget that we are the originators of the following well-known hits:

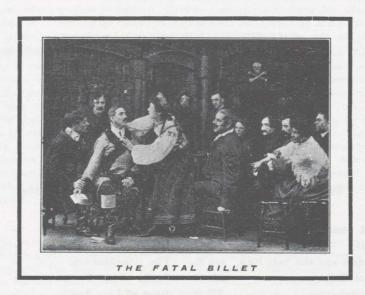
Escaped Lunatic,			617 ft.	The Chicken Thief,	-	-	758 ft.
Personal,		-	371 ft.	Out in the Streets,			640 ft.
The Widow and the	Only !	Man,	463 ft.	The Moonshiners,	-	-	960 ft.
The Lost Child, -			536 ft.	Battle of the Yalu,			626 ft.
The Suburbanite,			718 ft.	Hero of Liao Yang,			711 ft.



THE NIHILISTS

Russia's Internal Perils Portrayed in Thrilling Motion Pictures

A Magnificent Film Production In Seven Sensational Scenes.



Two Terrible Explosions of Dynamite Bombs,
Knouting Scene in a Russian Dungeon,
Across the Snow-clad Siberian Steppes,
The Underground Headquarters of the Nihilists,
The Outer Gates of the Grand Duke's Palace,
Grand Ballroom of the Governor's Palace,

LENGTH 840 FEET, CLASS "A"

PRODUCED AND CONTROLLED EXCLUSIVELY BY THE

American Mutoscope & Biograph Co.

11 East 14th Street, New York City.

THE NIHILISTS

Copyrighted, 1905, by the American Mutoscope & Biograph Co. as a Dramatic Production.

With the Japs in the East hammering to pieces the armies of the Czar, and with revolution fomenting throughout the Empire, Russia demands the attention of the whole world. No subject therefore could be more timely for the up-to-date moving picture exhibitor than this, THE NIHILISTS. In seven scenes of tremendous dramatic power, we portray the situation as it exists today.

The story of the production covers the wrongs done to a high-class family of Warsaw, Poland, by a tyrannical Governor. In the opening scene we find the family happily grouped about a well-spread table enjoying the evening meal. A manservant, who is a spy in the employment of the Governor, betrays the aged tather of family, and as the meal is progressing the door is suddenly burst open and a Russian officer followed by several aimed Cossacks enters. The tather is seized and forcibly searched, the spy in the meanwhile making his accusations to the consternation of the other members of the family—that is: the old mother, two stalwart sons, the daughter (a handsome young woman), and two little girls. The search reveals revolutionary documents in the possession of the father, and he is dragged away despite his protestations of his innocence, and despite the tearful pleadings of the family.

Scene I. BETRAYED BY A GOVERNMENT SPY.

Scene 2. RUSSIAN JUSTICE.

This scene is laid in the dungeon of a military prison. The old man appears before a hasty court-martial, presided over by the Governor himself, and is condemned without a hearing. At the Governor's orders he is seized by a couple of burly Cossacks, stripped until his back is bare, and chained to the wall with his arms above his head. He is then cruelly knouted with the many-thonged whip in use in Russian prisons. He faints under the awful punishment, and is hurrically released and flung half dead upon a table, from which he falls, writhing in his agony, to the floor.

Scene 3. THE VAIN PLEA TO THE GOVERNOR.

In the meantime, the two sons and the daughter hurry to the palace of the Governor, and on their knees pray to that august personage for the release of their father. They are rudely rebuffed, and go away with a bitter cry for vengeance.

Scene 4. ON THE WAY TO SIBERIA.

At the opening of this scere we find the old man in a courtyard of the military prison, chained in a line of criminals and political prisoners, some of them women, about to start on the long and dreadful trip to Siberia. The roll is called by an officer, and urged on by the merciless Cossacks, the miserable line sets forth on its journey. Two subsequent views of the journey are given. Both show the chained prisoners wearily p'odding their way over the snow-clad Siberian steppes. They stagger and stumble in their weakness, but the Cossacks urge them on at the point of the bayonet. One of the Cossacks is seen to strike a frail woman with the butt of his rifle. The old man, weakened by his awful punishment and the rigors of the long journey, drops by the wayside to die. The Cossacks kick his body like that of a dog and leave it for food for the carrion birds.

Scene 5. JOINING THE NIHILISTS.

In the under rendezvous of the extremest section of the Nihilists a meeting is in progres the two brothers and the sister are brought in blindfolded as novitiates, and after the extremest section of the Nihilists a meeting is in progres to two brothers and the sister are brought in blindfolded as novitiates, and after the extremest section of the Nihilists a meeting is in progres to two brothers and the sister are brought in blindfolded as novitiates, and after the extremest section of the Nihilists a meeting is in progres to two brothers and the sister are brought in blindfolded as novitiates, and after the extremest section of the Nihilists a meeting is in progres to two brothers and the sister are brought in blindfolded as novitiates, and after the extremest section of the Nihilists a meeting is in progres to two brothers and the sister are brought in blindfolded as novitiates, and after the extremest section of the Nihilists a meeting is in progres to two brothers and the sister are brought in blindfolded as novitiates, and after the extremest section of the Nihilists a meeting is in progress to the extremest section of the Nihilists and the sister are brought in blindfolded as novitiates, and after the extremest section of the Nihilists and the sister are brought in blindfolded as novitiates, and after the extremest section of the Nihilists and the sister are brought in blindfolded as novitiates, and after the extremest section of the Nihilists and the sister are brought in blindfolded as novitiates, and the sister are brought in blindfolded as novitiates, and after the extremest section of the Nihilists and the sister are brought in blindfolded as novitiates, and the sister are brought in blindfolded as novitiates, and the sister are brought in blindfolded as novitiates, and the sister are brought in blindfolded as novitiates, and the sister are brought in blindfolded as novitiates, and the sister are brought in blindfolded as novitiates, and the sister are brought in blindfolded as novitiates, and the si

Scene 6. THE ATTEMPT THAT FAILED.

This scene is divided into three parts: First, before the great gate of the Governor's palace; second, across a stone bridge spanning a small waterfall, and third, a road near the Governor's palace. At the opening of the first part, sentries are seen stationed at either side of the massive doorway. The doors swing apart, and the Governor drives out in his carriage.

In the following section, the younger brother and sister are seen hiding behind the bridge waiting for the Governor to pass. The carriage drives up and over the bridge, and the two are unobserved. The girl springs up and waving her



apron gives a signal to the older brother, hidden behind a tree by the roadside, that the Governor is in the carriage approaching.

The third part shows the older brother in hiding. The carriage approaches and the man steps forth and throws his bomb. It explodes before it has passed but a few feet from his hand, and he is hurled to the ground. The Governor's orderly springs from the carriage and discharges his revolver into the body of the prostrate man. Cossacks rush up and examine the body.

Scene 7. VENGEANCE!

The final scene is laid in the grand ballroom of the Governor's palace. A levee is in progress, and many gorgeously uniformed men and beautiful women are present. The Governor is hurriedly called aside by an aide. While the conference is occuring, the remaining brother and sister are seen stealthily slipping from pillar to pillar, until the girl is within a few feet of the Governor. In her hand is a bomb. She hesitates an instant to make sure of her aim, and then hurls the deadly missile. It explodes with terrific effect. The Governor is torn to shreds, and the magnificent palace is wrecked. The girl alone remains uninjured in the ruins, and with arms raised to Heaven she gives thanks for the success of her effort.

BULLETIN No. 44, April 17, 1905

FORM NO. 1165

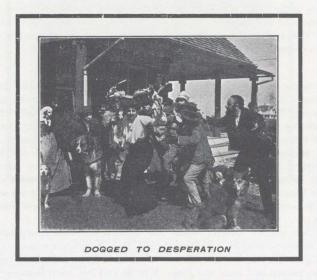
WANTED; A DOG

WANTED; a Dog, by a young widow residing in the suburbs. Apply to Mrs. B, 482 Spruce Ave.

Another Exciting and Laughable Chase

BY THE ORIGINATORS OF

"The Escaped Lunatic," "Lost Child," "Personal," etc.



SHOWN IN ELEVEN COMIC SCENES

LENGTH 722 FEET, CLASS "A"

PRODUCED AND CONTROLLED EXCLUSIVELY BY THE

American Mutoscope & Biograph Co.

11 East 14th Street, New York City.

WANTED; A DOG.

Copyrighted, 1905, by the American Mutoscope & Biograph Co. as a Dramatic Production.

This is the funny story of a young widow residing in the suburbs who is greatly annoyed by tramps, and decides to get a watch-dog for protection. She inserts an advertisement in the paper, but unfortunately neglects to specify the particular breed of dog she desires. As a result, she is beset by an army of men, women and boys who try to sell her canines of every conceivable variety and breed. They mob her in her own house, and she is forced to flee in self-defence. They pursue her across the country, and she is unable to escape them until at last she takes refuge behind the iron bars of an asylum for the insane.

Scene 1. ARRIVAL OF THE THREE CAVALIERS OF THE ROAD.

Along a lonely stretch of railroad tracks leading into town come three typical hoboes. They slouch down the ties in single file, joking and chaffing with each other as they come. A train comes whizzing into view, and the three tramps jump nimbly to one side and wave a humerous greeting to the passengers as the cars pass by. When the last car has passed the tramps again take to the ties and move on toward the town.

Scene 2. THEFT OF THE PIES.

This scene is laid in the back-yard of Mrs. B's residence. Mrs. B and her maid are busy with the week's baking when the first of the three tramps appears and knocks at the door. He asks for food and is given a sandwich and a cup of coffee, which he makes away with in short order. As he departs he makes a cabalistic mark upon the door-casing with a piece of chalk. The next tramp comes along, and seeing the first tramp's O. K., also applies for food, and has his tomato can filled with milk. He also makes a favorable mark on the door. The third tramp then follows along, but he is one too much and has the door slammed in his face. He is knocked headlong from the porch, and picks himself up with difficulty. Before he leaves, however, he writes "N. G." above the favorable signs of his companions.

The two women shortly open the window and look cautiously about. The tramps are nowhere in sight. Feeling secure, Mrs. B puts some pies on the window-sill to cool and goes back to her housework. Her back has hardly been turned when the three hoboes return and steal the pies. Mrs. B and her maid discover the loss, rush out of the house and, realizing their helplessness, sit down on the porch and weep.

Scene 3. THE ADVERTISING OFFICE.

Scene three is laid in the advertising office of a daily paper. Clerks are busy behind the counter attending to customers who come and go. Mrs. B enters and gives her advertisement to one of the clerks. The advertisement is then shown in enlarged form just as Mrs. B has written it; i. e.—''Wanted a Dog, by a young widow residing in the suburbs. Apply to Mrs. B, 428 Spruce Ave.'' It is apparent that Mrs. B. is about to get herself into trouble by not specifying the particular breed of dog required, and her troubles certainly start in with a rush on the following morning when the paper appears.

Scene 4. ARRIVAL OF THE ARMY OF INVASION.

Mrs. B. is seated on the verandah of her cottage, when the army of invasion arrives. They come singly at first, men, women and boys, all demanding attention to the merits of their various canines. Mrs. B at first listens politely to the vehe-

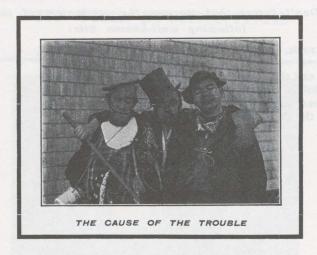
ment claims of her callers, but as the confusion increases, she runs into the house. She is followed by eight of ten of the most persistent before the maid succeeds in shutting and locking the door. Several of the dog venders try to force their way in through the windows, and as new arrivals are contantly appearing, the verandah is oon a crush of people with dogs, all yelping and straining to get into a fight.

Scene 5. ANYTHING BUT A TEAPARTY.

In the meanwhile, Mrs. B is trying to straighten out the tangle in her parlor. She is beset on all sides. Toy dogs are thrust into her face, and big dogs snap at her heels. A tough young man in sweater and cap has a vicious bulldog which follows Mrs. B about, and is apparently determined to make a meal of her. The tumult becomes unbearable, and Mrs. B makes a dash for the door. She flies out, followed by the dogs and their owners.

Scene 6. SHE FLIES FROM THE HOUSE.

A transfer takes place immediately to the verandah as shown at end of scene four. The door opens with a bang. Mrs. B rushes out, forces her way through the mob, runs down the stairs, bowling over a buxom female with a pug in her arms, and is off with the pack at her heels.



Scene 7. THE START OF THE CHASE.

Mrs. B is half running, half walking along a path bordered by a high hedge. The dogs are all about her, and their owners are vociferously claiming her attention. She covers her ears with her hands to shut out the clamor and rapidly increases her speed in her effort to get away.

Scene 8. OVER THE BRIDGE.

Mrs. B is now rurning as hard as she can, but the crowd is close after her They pass over a rustic bridge, amid picturesque surroundings.

Scene 9. THROUGH THE GLEN.

From the rustic bridge, the chase goes through a pretty glen, the crowd descending the grassy bank, leaping a small brook and ascending the opposite bank.

Scene 10. DOWN THE EMBANKMENT.

From the glen, the chase proceeds to a stiff embankment, down which Mrs. B scrambles in furious haste, followed by the camoring crowd. Several funny falls take place, and one aged hound, winded by the unusual exertion, breaks from his master and refuses to proceed further.

Scene 11. THE ASYLUM FOR THE INSANE.

The final scene is laid at the massive iron-barred gates of an asylum for the insane. Several stone steps lead up to this gate, and behind it a keeper in uniform stands guard. A large sign over gates proclaims the character of the establishment within.

Mrs. B, out of breath and in great distress, her hair down her back and flying in the wind, dashes frantically up the steps. The gates open, the keeper receives her fainting in his arms, and the gates are closed and locked just as the mob comes pell-mell up the steps. Mrs. B, having found an asylum of refuge, defies her tormentors and they turn away baffled. Her faithful maid, who has followed in the chase, seeing her mistress behind the bars, sits down on the steps, buries her head in her apron and sobs convulsively.

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Don't forget that we are the originators of the following well-known hits:

Escaped Lunatic,	617 ft.	The Chicken Thief,			758 ft.
Personal,	371 ft.	Out in the Streets,		-	640 ft.
The Widow and the Only Man,	463 ft.	The Moonshiners,	-		960 ft.
The Lost Child,	536 ft.	Battle of the Yalu,	-	-	626 ft.
The Suburbanite,	718 ft.	Hero of Liao Yang,	-		711 ft.
Tom, Tom, the Piper's Son,	508 ft.	The Nihilists, -	-		840 ft.



I nearly had a home

FORM NO. 1172

THE WEDDING

AN AMUSING STORY OF

LOVE AND HAPPINESS

IN THE SPRINGTIME



SIX PRETTY SCENES FILLED WITH BUBBLING HUMOR

LENGTH 484 FEET, CLASS "A"

PRODUCED AND CONTROLLED EXCLUSIVELY BY THE

American Mutoscope & Biograph Co.

II East 14th Street, New York City.

THE WEDDING

Copyrighted, 1905, by the American Mutoscope & Biograph Co. as a Dramatic Production.

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Spring pictures like Spring millinery should take on a note of gladness and brightness. In the WEDDING, our latest comedy production, we believe we have struck a chord which will gladden the hearts of all men and women who see it. Certainly no day is more momentous to the woman than her wedding day, and certainly no day is more fraught with responsibilities to the man.

It has for some time been our ambition to picture a high-class wedding where all the details of costume, decorations and appointments are carried out on an elaborate and elegant scale, and in putting this production on in our studio we have spared no expense or effort to make it an elegant affair. The comedy elements which are introduced are only those which might happen at any well-regulated wedding, but they are none the less laughable, for no one who has stood before the matrimonial altar will forget the little annoyances and mistakes, which at the time seemed so momentous, and which afterward are looked upon only with amusement.

Added to the beautiful effects which we have acquired by the use of special scenery, elaborate gowns and beautiful flowers, we offer to our customers something new in the way of the lighting effects, showing a depth of stage never reached in moving pictures. In the wedding scene proper the bridal party is seen marching up the main aisle of the church to the stately music of Mendelsohn's Nuptual March, and the effect of distance which is given is both unusual and remarkable. Throughout the entire film the photography is of a very superior order, and we place it before the public as a magnificent example of artistic studio work.

The opening scene is devoted to the bride. She is shown in her boudoir where the last touches are being given to her costume, a Worth creation of great beauty. The three bridesmaids are dressed alike with elaborate picture hats and assist in the momentous task of adjusting the bridal veil, etc., while the dear old mother laughing for joy at one moment and in tearful hysterics the next, hustles about making herself busy wherever she can find anything to do. The father almost overcome with nervous excitement, anxiously eyes his watch as the moment for the departure to church approaches. The groom bustles in and presents the bride with a hand-some bouquet. While in this great excitement and hurry in rushes Mrs. Buttin, an effervescent female who just delights in weddings and wants to be in the foreground whenever anything is happening. Much to the amusement and disgust of the bridesmaids she immediately pre-empts the mirror and the poor bride is crowded out. The irate mother immediately puts a stop to this state of affairs and orders the fussy female out of the room.

The scene then transfers to the groom's apartment. He is a tall well-built chap, but as awkward as they make them, and completely rattled because of the non-arrival of his silk hat which he has sent out to be pressed. Everything seems to go wrong with him, his collar button refuses to to work and he has great difficulty to get himself together. Finally when the hour set for the wedding arrives he is still in his apartment awaiting the hat. In strolls the boy with the top piece at last, and the groom dashes madly out of the house.

In the next scene he is shown coming down the street at full tilt trying to catch a street car. He is just too late, but seeing a cab standing at the curb, he dashes toward it only to stumble and fall with the silk hat beneath him. It is ruined beyond all repair. The groom arises, brushes himself off, gives the hat a vicious kick, jumps in the cab and is at last off for the church.

In the meantime the bridal party has assembled in the vestibule of the church. The wedding guests have all arrived and the groom has not appeared. The bride is in tears and weeps on her father's shoulder. The best man is looking everywhere

For some reason, AM&B applied for a copyright as a "Dramatic Production" for a handful of their films, and THE WEDDING was the last of these. From that time on, a copyright was obtained for the motion picture only.

for the groom, and the excitement is at fever heat. At the last moment the groom, dishevelled and dusty, rushes in so excitedly that he fails to distinguish his bride from the others, and after embracing Mrs. Buttin, and trying the same proceedure on one of the bridesmaids, is finally set straight and carried off into the church by the best man.

The line then forms for the wedding procession, the ushers, the bridesmaids, the bride on her father's arm, and as the wedding music starts up they all proceed into the church. The groom and the best man with the minister are waiting at the altar. The bridal party soon arrives and the bridal couple go before the clergyman for the ceremony. The groom is still flustrated and when the time comes to produce the ring he cannot find it. In his haste he searches through his various pockets assisted by the best man, and finally produces the gold circlet, and when the ceremony is completed the party forms again and marches out of the church down the centre aisle.

The final scene shows the going away at the railroad station. The bridesmaids and ushers and all the relatives are on hand with bags of rice and old shoes to give the young couple a good send-off. The train rolls in and the bridal couple have not yet appeared. At the last minute however the carriage comes up with the horse at a dead run. The hack is decorated with white ribbon and tin cans. Only a few seconds are left to catch the train, and the young couple are hurried aboard followed by a shower of rice and shoes. The train then pulls out and the picture ends as it vanishes in the distance, the bride and the groom standing on the rear platform, waving their handkerchiefs to their friends standing on the station platform.

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DON'T FORGET THAT WE ARE THE ORIGINATORS OF THE FOLLOWING WELL-KNOWN HITS:

Escaped Lunatic,		617 ft.	The Chicken Thief,	-	758 ft.
Personal,		371 ft.	Out in the Streets,		640 ft.
The Widow and the	Only Man,	463 ft.	The Moonshiners,		960 ft.
The Lost Child, -		536 ft.	Battle of the Yalu,	-	626 ft.
The Suburbanite,		718 ft.	Hero of Liao Yang,		711 ft.
Tom, Tom, the Piper	r's Son,	508 ft.	The Nihilists, -	-	840 ft.
	Wanted	l; a Dog,	722 ft.		

FORM NO. 1173

THE DEADWOOD SLEEPER

A NIGHT OF FUN ON A PULLMAN CAR



FRIVOLITY RUNS RIOT ON A WESTERN RAILROAD

LENGTH 230 FEET, CLASS "A"

PRODUCED AND CONTROLLED EXCLUSIVELY BY THE

American Mutoscope & Biograph Co.

11 East 14th Street, New York City.

THE DEADWOOD SLEEPER.

Copyrighted, 1905, by the American Mutoscope and Biograph Company

. . . .

As the scene opens the train is in the station, and passengers are being shown to their berths by the porter and conductor. The first lot consists of three soubrettes and a man from a burlesque troupe. They order some bottled beer, and are opening it in great glee when an elderly female in a long nightie arises from one of the berths and protests to the conductor against the racket the quartette are making. The porter does his politest to mollify the woman, and she goes back to bed. Then a drummer comes in and is given a berth over the same woman. He kicks, but it is that or nothing, and in scrambling up to bed he once more disturbes the finicky lady, and she bobs out with more protests. Then the conductor comes in with a rural bride and groom, and everybody in the car is at once awake to the situation. After a ludicrous love passage, the groom departs to get his bride a drink of water, and tells her to leave her foot sticking out of the curtains so that he can tell where she is when he returns. As soon as he is around the corner and out of sight every berth in the car shows a foot sticking out, and on his return he is completely bewildered. He tries one berth after another until he comes finally to the berth of the finicky woman. She at once imagines she is being attacked and siezes the groom. Everybody bobs out to see the fun, and the drummer in his anxiety not to miss anything, falls from his upper berth to the floor. The conductor and the porter jump in to staighten out the tangle, and finally succeed. The car is then quiet and eveyone trying to go to sleep. The train in the meantime has gotten under way and the swaying of the car is plainly noticable.

A shot rings out, and in come Alkali Bill and his pal, armed to the teeth and looking every inch the bad men that they are. The frightened passengers emerge from their berths at the rough command of the bandits who proceed to take the customary collection. Everything goes well until Bill comes to the berth of the lone female who has been bothered so much earlier in the evening. This last annoyance is too much, and when Bill puts his head between the curtains of her berth she grabs him, throws him to the floor and, with the assistance of the other passengers, gives him the worst razooing of his career. The other bandit is, in the meanwhile, cared for by the conductor and porter, and the great Deadwood train robbery comes to an inglorious ending.

The photographic quality of the film is extra fine, and the action throughout so carefully done as not to give offense to the most exacting.



DON'T FORGET THAT WE ARE THE ORIGINATORS OF THE FOLLOWING WELL-KNOWN HITS:

	617 ft.	The Chicken Thief,		9.8	758 ft.
	371 ft.	Out in the Streets,			640 ft.
Only Man,	463 ft.	The Moonshiners,			960 ft.
	536 ft.	Battle of the Yalu,			626 ft.
	718 ft.	Hero of Liao Yang,			711 ft.
's Son,	508 ft.	The Nihilists, -			840 ft.
	722 ft.	The Wedding, -	-		484 ft.
	Only Man,	371 ft. Only Man, 463 ft 536 ft 718 ft. 's Son, 508 ft.	371 ft. Out in the Streets, Only Man, 463 ft. The Moonshiners, 536 ft. Battle of the Yalu, 718 ft. Hero of Liao Yang, 's Son, 508 ft. The Nihilists, -	- 371 ft. Out in the Streets, - Only Man, 463 ft. The Moonshiners, 536 ft. Battle of the Yalu, 718 ft. Hero of Liao Yang, - 's Son, 508 ft. The Nihilists, -	- 371 ft. Out in the Streets, Only Man, 463 ft. The Moonshiners, 536 ft. Battle of the Yalu, 718 ft. Hero of Liao Yang, - 's Son, 508 ft. The Nihilists,

TELEPHONE: 1860 GRAMERCY.

CABLE ADDRESS: "MUTO"

LIEBER CODE.

WESTERN UNION CODE.

American Mutcscope and Biograph Company,

FOREIGN CONNECTIONS

LONDON - PARIS,

AMSTERDAM.

BERLIN - VIENNA

JOHANNESBURG

BRUSSELS - BOMBH

MILAN.

SYDNEY

11 E. Tourteenth St. New York,

Dear Sir :-

We have just completed a sensational production which we are confident is the best thing we have ever done, excelling even "The Moonshiners." The new film is called "THE FIRE BUG", and is about 600 feet in length. It tells brienly the story of a dissolute character who enters the home of a gentleman in the suburbs for the purpose of In order to conceal his crime he sets fire to the house, starting the blaze in the cellar. He is detected by a little girl, a winsome child of four years, and in order to avoid an alarm he takes the child with him in his flight. After a most exciting scene in which the mother and maid are overcome by smoke, and with difficulty rescued by the father, the men of the household start in pursuit of the fire bug and his innocent victim. The subsequent scenes are all laid in a picturesque mountain country, and make up a series of running fights with revolvers, rifles and shot guns which have never been equalled in moving picture work. The fiend is finally cornered in an old barn, where holds his pursuers at bay by using the child as a shield from their bullets. The father, however, gains an entrance to the barn, and making his way to the second story, leaps upon the fire bug from the A fierce hand to hand conflict ensues, which is ended abruptly by a bullet being sent into the brain of the fire bug by one of his pursuers, and the action of the whole story comes to a finish with an effective tableau in which the child is restored to the arms of its mother. The first scene of the film is colored with magnificent effect (no extra charge for this), and the photographic quality throughout is excellent. We confidently believe that "THE FIRE BUG" is destined to be the most talked of filn of the coming season. It is Class "A". listed at 15 cents per foot.

Yours very truly,

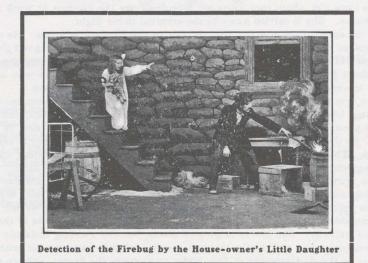
AMERICAN MUTOSCOPE & BIOGRAPH CO.

THE FIREBUG

A THRILLING DRAMATIC PRODUCTION

IN SEVEN SCENES OF MOVING PICTURES

BY THE MAKERS OF "THE MOONSHINERS" AND OTHER WELL-KNOWN HITS



Unquestionably the Greatest Headliner To Date

LENGTH 628 FEET, CLASS "A"

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

11 East 14th Street, New York City.

THE FIREBUG

Copyrighted 1905, By the American Mutoscope and Biograph Company.

0 0 0 0

Following the enormous success of "THE MOONSHINERS" an outdoor production in which romance and tragedy are blended in a most dramatic story, we take pleasure in announcing "THE FIREBUG" which we believe is by long odds the best film of its kind that has been brought out to date.

The Firebug, as every one knows, is one of the most dangerous criminals in the category. It is usually a degenerate who uses the firebrand to hide some heinous crime. In this film the story is told in pictures of the experience of a remarkably attractive little girl, about four years old, who discovers the Firebug at work in her father's house. She is carried away by the criminal in his flight.

In the opening scene a full size portrait of the Firebug is given. He carries a fire-brand to which he applies a match. He is at once surrounded by a red glow, an effect which is given by the most artistic coloring of the film. The fiaming torch is waived about his head in a menacing way, and the whole picture is one of tremendou; intensity. From this picture the story of the production starts.

The first scene is laid in the reception hall of a hand-some suburban residence. The young host and hostess have just been ento taining some guests, and as the latter are about to depart the little girl runs in for a goodnight kiss. She is made much of by the guests and her parents until her nurse comes in hastily to take her off to bed. The guests having departed the young couple go up the broad stairway to their apartments on the second floor, and the butler turns down the light.

The Firebug then makes a dramatic entrance, and finding his way to the ceilar is just about to descend when the little girl, returning for her doll, discovers him. She follows him into the cellar, and the next scene shows the wretch firing the inflammable contents of the cellar, all the time under the intent gaze of the little girl on the stairway. She moves to give an alarm, but the Firebug instantly seizes her, stifling her crie, and climbs through a cellar window carrying her with him. The butler is the first member of the family to discover the flames, and seeing the man disappearing through the cellar window makes after him. The father and mother quickly follow, and while the father is endeavoring to extinguish the flames the mother is overcome by smoke and with great difficulty is carried by her husband up the stairs and out in the open air.

The next scene show the exterior of the house with dense volumes of smoke pouring from the cella window. The Firebug with the little victim in his arms climbs out and hurries away closely pursued by the butler. The rather with his unconscious burden comes out on the front porch, and quickly recognizing his child's danger calls for assistance and starts out in pursuit.

The subsequent two scenes show the pursuing party close on the trail of the Firebug in a densely wooded mountain gien. The scene y is most picturesque, showing thickly growing vines and underbrush. The Firebug conceals himself and the little girl behind a group of bushes while his pursuers are beating the thickets on every side. He is unobserved as they pass him and finds his way back in the same direction from which he came. He is discovered just about as he is disappearing in the distance, and the next scene is on a rough trail on the mountain side,

Using the little girl as a shield against the shots of his pursuers, the Firebug runs swiftly down the rough path until he comes to an intersection with another path where for a few moments he holds his pursuers at bay with his revolver. Finding that he is being surrounded he abandons his position and again taking the child hurries on to a wooden barn which is shown in the next scene. Standing in the door-

way with the child in front of him he fires at his pursuers and they do not dare to return his shots. The child's father, however, makes his way through a window into the barn, and ascending to the second story jumps down from an opening and grapples the Firebug, and is at once engaged in a hand to hand conflict. The little girl runs away as soon as she is released and the other pursuers close in looking for an opportunity to help the father. One of them finally sees an opening and with a well directed shot puts a bullet into the head of the Firebug. The mother rushes in with the child in her arms and helping the father to arise the three form an impressive tableaux over the dying criminal.

The entire film from start to finish is guaranteed to be of the very highest photographic value. There is not a blemish in it from beginning to end, and it stands as an unrivalled production in moving picture photography. The length of the Firebug is 628 feet. Special glass plate negatives of various scenes can be furnished for printing and display work.



DON'T FORGET THAT WE ARE THE OR'GINATORS OF THE FOLLOWING WELL-KNOWN HITS:

Escaped Lunatic,	617 ft.	The Chicken Thief,			758	ft.
Personal,		Out in the Streets,				
The Widow and the Or		The Moonshiners,			960	
The Lost Child, -		Battle of the Yalu,			626	ft.
The Suburbanite,	718 ft.	Hero of Liao Yang,			711	ft.
Tom, Tom, the Piper's	508 ft.	The Nihilists,		-	840	ft.
Wanted; a Dog, -		The Wedding,		-	484	ft.
The Deadwood Sleeper		Reuben in the Subwa	ay,	-	367	ft.
		the Lid 4	61 ft.			



THE SUMMER BOARDERS

A Laughable Skit in Moving Pictures
PORTRAYING THE DELIGHTS OF

@ LIFE ON A FARM @

Mr. Cityman takes his family to "Edgewood Villa" and his troubles begin



564 FEET OF UPROAROUS MERRIMENT

CLASS "B", 12 CENTS PER FOOT

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

Il East 14th Street, New York City.

THE SUMMER BOARDERS

Copyright, 1905, by the American Mutoscope and Biograph Company.

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Everyone who has spent a week on a farm or who has read the comic papers knows something of the joys of the average summer boarders. Mosquitoes, omnipresent; heat, intense; food, out of tin cans. It's all lovely in the advertisements, and all hocus-pocus when you come to try it.

In this film we give the details of the brief but trying experience of Mr. Cityman and his family at "Edgewood Villa," the boarding-house of Farmer Hardshell.

As the first scene opens, the city folks are shown on their way from the station to the "Villa," piloted by the farmer himself who trundles a wheelbarrow laden with suit cases and bundles.



Arriving at the front door Mr. Cityman and party shoo away a cloud of mosquitoes and rest their weary bones on the front steps "Enjoying the Scenery." Phyllis, the maid of all work, however, chooses that exact moment to shake her rugs, and the city folks are no sooner seated than they are enveloped in a cloud of dust. They try it once more and are again routed by a pail of water which Phyllis pours over the dusty steps. Phyllis is an irrepressible character who figures through the entire production. She drives the boarders from the front of the house and they are taken in tow by the farmer who proceeds to show them the sights.

The next two scenes show the city folks in their adventures about the farm. One young man tries an innocent looking hammock with disastrous results. Another tries to milk the cow, and he too comes to grief.

Then the dinner bell rings and all hands pile in for a real country feed, "plain, wholesome fare and pienty of it," as advertised. Of course the dinner turns out a burlesque, as our picture shows. The vegetables come from cans and Phyllis is anything but an expert waiter. When she is reproved for spilling the soup down a boarder's neck she starts on a rampage and broom in hand drives the whole outfit out of the house and into the road. Bags and dress suit cases are hurled after them and the country outing comes to an end in a scene of dismay and destruction.

DON'T FORGET THAT WE ARE THE ORIGINATORS OF THE FOLLOWING WELL-KNOWN HITS:

Escaped Lunatic,	617 ft.	The Chicken Thief, -		758 ft.
Personal,	371 ft.	Out in the Streets, -	-	640 ft.
The Widow and the Only Man,	463 ft.	The Moonshiners, -		960 ft.
The Lost Child,	536 ft.	Battle of the Yalu, -	-	626 ft.
The Suburbanite,	718 ft.	Hero of Liao Yang, -		711 ft.
Tom, Tom, the Piper's Son,	508 ft.	The Nihilists, -		840 ft.
Wanted; a Dog,	722 ft.	The Wedding, -		484 ft.
The Deadwood Sleeper, -	230 ft.	Reuben in the Subway,		367 ft.
The Firebug,	628 ft.	"Lifting the Lid," -		461 ft.

BULLETIN No. 49, September 9, 1905

FORM NO. 1184

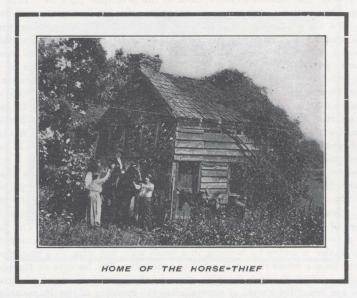
THE HORSE-THIEF

A CROSS-COUNTRY CHASE

--- ON ---

HIGH-CLASS THOROUGHBREDS

Rough-Riding and Timber-Topping by Blue-Ribbon Champions from Mr. Sidney Holloway's Celebrated Westchester Farms



SUPERB IN PHOTOGRAPHIC QUALITY THRILLING IN DRAMATIC INTENSITY

LENGTH 650 FEET, CLASS "A"

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

Il East 14th Street, New York City.

THE HORSE-THIEF

Copyright, 1905, by the American Mutoscope and Biograph Company.

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"Chase films," so called because of the opportunity they give for wide scope of action, will probably never lose their facination to the average audience. The thing now is to introduce into the chase as many novel and exciting elements as possible.

In "THE HORSE-THIEF" we present a most spirited production in which all of the chases take place on horseback, the animals employed being the blue ribbon thoroughbreds from the celebrated Westchester stock-farms of Mr. Sidney Holloway, ridden by Mr. Holloway himself, the foremost steeple-chase rider in America, assisted by his trainers and exercise boys, all daring and skillful horsemen. The leading female role is played by Miss Laura Burt, last season leading lady with Sir Henry Irving, and famous as the creator of the principal part in "Blue Jean."

As an introductory scene we give a magnificent large figure portrait view of Miss Burt and the champion lady's saddle-horse "Radium," blue ribbon winner at this year's fashionable show at Newport. The lady is feeding lump sugar to the spirited animal, a handsome pure black mare, whose glossy coat glistens under its swagger white and tan briddle and saddle. By every horse lover this bit of animal portraiture will be regarded as one of the best pictures of its kind ever made. This mare figures throughout the entire production, for she is the animal picked out by the thief and led by him through the various phases of the pursuit, until he gets into such tight quarter, that he is compelled to abandon her and take to his heels. The horse ridden by Mr. Holloway in the chase is "Buck," the pride of the Westchester Farms and the champion of most of the horse shows of the season in both the hunting and jumping classes.

From the portrait of the mare and her fair rider we go directly into the story of the production. The scene is laid before a vine-clad hovel, a most picturesque ruin over 150 years old, situated on a hillside overlooking one of the loveliest valleys in Westchester County, New York, and in the immediate vicinity of the great estates of John D. Rockefeller and other well-known magnates. The house is practically a ruin, but it is the hang-out of a family of disreputable characters who pretend to make a living by farming in a small way, but who, as a matter of fact, would sooner steal a horse than hoe a hill of potatoes. The heroine of the play, out for a solitary gallop through the hills, stops at the hovel for a drink of water, and the sight of her beautiful mount at once excites the cupidity of the Horse-thief, who mounts his own sorry-looking brute and starts to follow her despite the protests of of his slattern wife. The next scene is a short view showing the lady taking her horse at a trot through a country lane overhung with the branches of graceful elm trees waving in the breezes. The thief follows at a respectful distance, carefully keeping himself out of her sight.

The picture then transfers to the training stables of the Westchester Farms, an L shaped series of box-stalls, out of each of which peers the noble head of a thoroughbred. The lady rides up and dismounts with the assistance of a groom, who leads the mare into the end stall. The groom then goes on into the barn, and the lady walks back to the house. The way now being clear, the Horse-thief enters stealthily and cautiously takes the mare out of her stall. He is discovered by the groom who at once pounces upon him. The thief is too much for the groom and, after a fierce struggle, the latter is knocked out and left unconscious on the ground. The thief then mounts his own nag and leading the mare gallops off towards the road. Stable-hands soon discover the unconscious groom, and the alarm is at once given. A pursuing party is formed, made up of the young master of the estate and

several of his men, all superbly mounted, and they start after the thief with a rush. An immense Siberian wolfhound accompanies them throughout the pursuit.

The succeeding scenes are full of excitement. In the first chase the thief appears coming at a gallop with the led horse over the crest of a hill and down through a swale thickly grown up with rank vegetation. He now has a good lead, but when the pursuers finally apppear they are coming at such a tremendous pace that is apparent the thief hasn't a chance.

In the next scene the thief attempts to drop the mare behind a clump of trees, but she is bewildered and gallops off with him as he tears off at as stiff a pace as he can manage. The pursuers have now sighted him and go by in full cry, the thoroughbreds stretched out at racing speed.

Thinking to halt his pursuers the thief in the next scene quickly dismounts as he passes through a gate and puts up the bars to the height of a good six feet before he is up and away again. His plan is temporarily successful, for the first horse refuses the jump, The second and third horses, however, take the enormous jump like birds, and the first horse by this time has gone back and comes at the barrier with increased speed and goes over with a good foot to spare. It is a magnificent spectacle. Nothing like it has ever before been shown in moving pictures.



The last scene of the chase shows a shallow river in the foreground and a gently sloping field in the distance. The thief, his horse now completely fagged out, rides to the water's edge, there dismounts and runs through the water to the opposite side. Without diminishing their speed in the least, the thoroughbreds thunder after him, splashing the water like fountains.

The finale takes place at the Horse-thief's hut. He staggers into the yard on foot, is dragged into the house by one of his pals, and the door fastened behind him. The pursuers, now also on foot, dash in after him. While one assails the door, another beats in the window with an axe. There is a desperate struggle at the door between one of the grooms and the thief's accomplice. Another groom, revolver in hand, climbs through the window, finds the thief and at the point of his gun brings him out into the open, where he is denounced by the lady and led away to be turned over to the tender mercies of the law.

Considering also the perfect photography of the negative, this production is a fitting successor to our great line of hits mentioned on the next page.

DON'T FORGET THAT WE ARE THE ORIGINATORS OF THE FOLLOWING WELL-KNOWN HITS:

Escaped Lunatic,	617 ft.	The Chicken Thief, -		758 ft.
Personal,	371 ft.	Out in the Streets, -	-	640 ft.
The Widow and the Only Man	, 463 ft.	The Moonshiners, -		960 ft.
The Lost Child,	536 ft.	Battle of the Yalu, -		626 ft.
The Suburbanite,	718 ft.	Hero of Liao Yang, -		711 ft.
Tom, Tom, the Piper's Son,	508 ft.	The Nihilists,		840 ft.
Wanted; a Dog,	722 ft.	The Wedding	-	484 ft.
The Deadwood Sleeper, -	230 ft.	Reuben in the Subway,		367 ft.
The Firebug,	628 ft.	"Lifting the Lid, ' -		461 ft.
Summer	Boarders,	564 ft.		

FORM NO. 1185

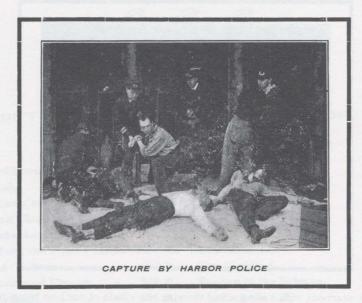
BULLETIN No. 50, September 20, 1905

THE RIVER PIRATES

Safe Robbery Extraordinary
BY A

GANG OF WHARF RATS

A Sensational Production in Motion Pictures Based on the Recent \$12,000 Raid of the Sound Pirates on the "Bonner" Residence at Stamford, Conn.



Magnificent Photographic Value Throughout

LENGTH 837 FEET, CLASS "A".

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

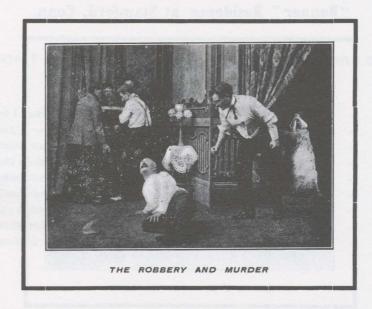
11 East 14th Street, New York City.

THE RIVER PIRATES

Copyright, 1905, by the American Mutoscope and Biograph Company.

. . . .

In "THE RIVER PIRATES" we have a sensational production in which most of the scenes are on the water, the action being based on the recent raid of sound pirates on the summer residence of Mrs. Bonner, at Stamford, Conn., where they secured a safe containing over \$12,000 worth of valuables, carrying it bodily to their sloop, and getting away with it in safety. Neither the pirates have been discovered, nor the valuables recovered at the time of the issuing of this bulletin. Our picture, therefore, in many of its scenes is imaginary.



We start out with a short scene showing the villain of our plot being jilted by the daughter of a wealthy landowner. He departs vowing vengeance on the entire household.

The opening of the scene proper shows the rendezvous of the pirates beneath an abandoned pier. The villain enters and puts up the scheme to loot the residence, and when a spy threatens to peach he is promptly seized by the rest of the gang, secured to a pile by ropes, and left to the mercy of the incoming tide. The gang of cut-throats depart, and the spy only releases himself after desperate efforts.

The second scene shows the gang in a large rowboat approaching the shore and disembarking. Following this the robbery in the house occurs, the owner is murdered, and the thieves make away with an eight hundred pound safe. This they carry down to the shore, as shown in the succeeding scene, and with difficulty load it into their boat and row out to a sloop, which they capture after a sharp fight with the owner and some of his friends aboard. The safe is then hoisted upon the deck

of the sloop, and the pirates are about to make good their escape when the police come into view, guided by the spy of the story. The pirates, in their haste to escape, drop the safe overboard, and it goes down with a tremendous splash. They have just time enough to get into their boats and get away when the police are close after them. A running fight between the boats then ensues, with an exchange of shots and a general uproar.

The final scene is back under the pier, where the police close in on the thieves. There is a desperate gun battle and, as a climax, the spy and the gentleman villain have a hand-to-hand fight with knives, resulting in the death of both.

The action throughout is exceedingly exciting, and the work in arrangement and composition considerably above the average.

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DON'T FORGET THAT WE ARE THE ORIGINATORS OF THE FOLLOWING WELL-KNOWN HITS:

Escaped Lunatic,		617 ft.	The Chicken Thief,	-	-	758 ft.
Personal,		371 ft.	Out in the Streets,			640 ft.
The Widow and the On		463 ft.	The Moonshiners,	-	-	960 ft.
The Lost Child, -		536 ft.	Battle of the Yalu,	-	-	626 ft.
The Suburbanite,		718 ft.	Hero of Liao Yang,	-		711 ft.
Tom, Tom, the Piper's	Son,	508 ft.	The Nihilists,		-	840 ft.
Wanted; a Dog,		722 ft.	The Wedding,	-	-	484 ft.
The Deadwood Sleeper		230 ft.	Reuben in the Subwa	y,		367 ft.
The Firebug, -		628 ft.	"Lifting the Lid,"			461 ft.
Summer Boarders,		564 ft.	The Horse-Thief,	-	-	650 ft.

FORM NO. 1187

THE COURSE OF TRUE LOVE

"The Course of True Love Ne'er Did Run Smooth"
-SHAKESPEARE

A Story of Touching Pathos TOLD IN MOTION PICTURES



SEVEN SUPERB SCENES

LENGTH 538 FEET, CLASS "A"

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

Il East 14th Street, New York City.

THE COURSE OF TRUE LOVE

Copyright, 1905, by the American Mutoscope and Biograph Company

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In "THE COURSE OF TRUE LOVE" we offer our customers a motion picture production very much out of the ordinary channels. In theme and treatment it is absolutely original. The story it tells is thrilling in dramatic intensity, for the situations in which the life of the heroine is imperilled are actual, not produced by tricks or effects. Briefly, the action shows how a pretty young girl, just betrothed, imagines that her lover is untrue through his conduct in a game with some other young men and girls. In a fit of jealous rage she leaves the room and house. She is not followed by her friends, for they regard it as a joke, but she is utterly blinded by the green-eyed god and makes three desperate attempts to end her life. In the first she tries to jump from the famous aqueduct bridge over the Harlem River, New York, a distance of 135 feet. She is caught by a policeman and a couple of pedestrians just as she starts to take the fatal leap. In the second she deliberately lays herself down before an onrushing express train, and is again saved just in the nick of time by some section hands. The third and last attempt, which was as a matter of real fact almost successful, took place on a ferry boat in New York harbor in full view of hundreds of commutors, and created a sensation the like of which has rarely been seen. The boat had pulled out of the slip and was fully a hundred feet off shore in a rushing tide when the young woman was seen, fully dressed, leaping from the stern into the boiling water. Down she went-once, twice. Her skirts had become twisted about her limbs in such a manner that she had only the use of her hands. Two men who jumped in after her, with difficulty reached her as she was being carried away in the fierce current. They held her above water until a rowboat hurried to the scene and took all three aboard. A short subsequent scene shows the rescuers at work resuscitating the unfortunate girl.

The last and final scene of the story takes place in a hospital ward, and is singularly affecting. The young girl, watched over by a trained nurse, is quietly sleeping when the lover is admitted. He awakens her with a kiss, and a glad reunion follows, which is witnessed by the company of young people who were present when the rupture took place.

All of the action throughout is so thoroughly genuine that for heart interest the picture has never been approached.

The film is clear, sharp and distinct, and projects as steady as a clock ticks. The subject moreover is not of passing interest, but will be good for all time.



DON'T FORGET THAT WE ARE THE ORIGINATORS OF THE FOLLOWING WELL-KNOWN HITS:

THE MOONSHINERS	, -	-			-	-	-	96	O F	T.
THE RIVER PIRAT	ES, -	-		-			-	88	37 F	T.
Escaped Lunatic, -	- 6	17 ft.	The	Chick	ien T	hief,	-	-	758	ft.
Personal,	- 3	71 ft.	Out	in the	e Str	eets,	-	-	640	ft.
The Widow and the Only	Man, 4	63 ft.	The	Lost	Child	, -	-	-	536	ft.
Tom, Tom, the Piper's Son	n, 5	08 ft.	The	Nihil	ists,		-		840	ft.
Wanted; a Dog, -	- 7	22 ft.	The	Wedd	ling,		-	-	484	ft.
The Deadwood Sleeper,	- 2	30 ft.	Reu	ben in	the !	Subwa	ıy,	-	367	ft.
The Firebug,	- 6	28 ft.	"Li	fting t	he Li	d,"			461	ft.
Summer Boarders, -	- 5	64 ft.	The	Subu	rban	ite,	-		718	ft.
The	Horse-	Thief,			650	ft.				

FORM NO. 1191

DREAM OF THE RACE-TRACK FIEND

A Novel Comedy Conception IN MOTION PICTURES



From Poverty to Opulence and Back in Record Time

LENGTH 627 FEET, CLASS "A"

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

II East 14th Street, New York City.

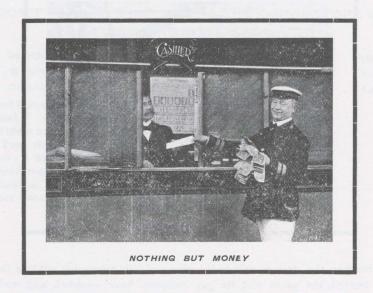
DREAM OF THE RACE-TRACK FIEND

Copyright, 1905, by the American Mutoscope and Biograph Company.

Ha Ha Ha

This comedy production is quite unusual in that we were privileged to use an \$80,000 yacht as a "prop" in telling the amusing story; and further, because we show some of the most interesting scenery in New York Harbor as backgrounds to our action. It is also remarkable in its photographic quality. We can give our customers all possible assurance that for sharpness, depth and steadiness it has never been equalled.

The hero of the play is a race-track fiend, who comes home to his hall bedroom after a bad day following the ponies "broke" both as to spirit and purse.



With a wet towel at his head and a footbath for his feet he tries to counteract the results of his day's dissipation, but drowsiness overtakes him, and as he stretches out on his narrow bed he falls into an uneasy sleep and dreams a dream of untold opulence, the dream being shown in the subsequent pictures, which fade into each other like visions.

The dream in brief is that he is a millionaire yachtsman, owning a magnificent boat and entertaining a couple of dashing ladies on a trip. down the bay. In the first scene of the dream the hero is seen before the paying teller of a bank. He dashes off checks one after the other, and each is cashed in turn until he is fairly laden down with greenbacks. The next scene then transfers to the anchorage of a very prominent yacht club in the East River, New York City. Among the boats shown are J. Pierepont Mongan's "Corsair" and others equally noted. Our hero approaches his own dream yacht in a launch, accompanied by his friends. He handles himself like the admiral of a fleet except that when he climbs the swinging

ladder, and would have fallen into the river had not some of his sailors been handy to catch him.

But having the party safely aboard he proceeds to entertain them handsomely, first pointing out the various scenes of interest as the yacht speeds down the river, passing beneath the Williamsburg and Brooklyn bridges. Passing an out-going liner near the Statue of Liberty he orders a salute fired, and nearly succeeds in blowing off the seat of his trousers, much to the amusement of his guests.

Luncheon time arriving, the yacht being by this time past Governor's Island and well down the bay, a table is set beneath the canopy at the stern of the boat, and, amid great merriment, various dainty dishes are served and washed down with champagne in abundance. The entire party become quite boistrous, and our hero starts to make an eloquent toast. While he is talking his guests doze off one by one, and while he is sawing the air he too succumbs to the wine, staggers and falls.



As he touches the deck he rolls to the edge and falls over;—but not into the East River. Instead, the yacht and its gay company have vanished, and our hero is back in his dingy hall bedroom falling from the bed into the footbath, which he overturns, deluging the floor with water. He swims about for a few seconds in bewilderment, but finally awakes to discover his predicament, and to realize that all of his recent easy opulence was "but an idle dream."

The idea of using the magnificent skylines of New York City as backgrounds for comedy scenes is original and daring, and has worked out most successfully. "THE DREAM OF THE RACE-TRACK FIEND" is one of the big hits of the year.

DON'T FORGET THAT WE ARE THE ORIGINATORS OF THE FOLLOWING WELL-KNOWN HITS:

THE MOONSHIN	ERS,		-		-			96	O F	T.
THE RIVER PI	RATE	5, -		-	-		-	88	37 F	T.
THE COURSE O	F TRU	E LOVE,			-		-	58	38 F	T.
Escaped Lunatic,		617 ft.	The	Chic	Ken 1	hief,			758	ft.
Personal,		371 ft.	Out	in th	e Str	eets,	-		640	ft.
The Widow and the	Only Man	n, 463 ft.	The	Lost	Child	, -	-	-	536	ft.
Tom, Tom, the Piper	's Son,	508 ft.	The	Nihi	lists,		-	-	840	ft.
Wanted; a Dog,		722 ft.	The	Wed	ding,		-	-	484	ft.
The Deadwood Sleep		230 ft.	Reu	ben i	n the	Subwa	ay,	-	367	ft.
The Firebug, -		628 ft.	"Li	fting	the L	id,"	-	-	461	ft.
Summer Boarders,		564 ft.	The	Subt	ırban	ite,	-		718	ft.
	The Ho	rse-Thief,			650	ft.				

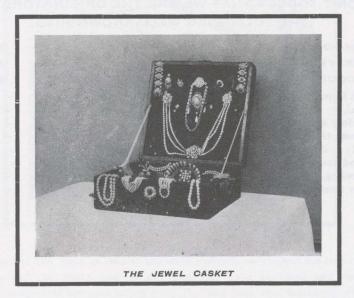
BULLETIN No. 53, November 8, 1905

FORM NO. 1192

THE GREAT JEWEL MYSTERY

A PINKERTON DETECTIVE STORY
IN BIOGRAPH PICTURES

Sherlock Holmes Outdone



SOLUTION OF THE SEASON'S SENSATION

LENGTH 651 FEET, CLASS "A"

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

II East 14th Street, New York City.

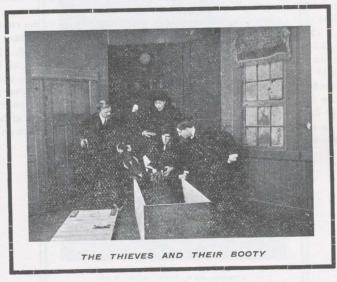
THE GREAT JEWEL MYSTERY

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One of the greatest detective mysteries in the annals of the Pinkerton service relates to the disappearance of a jewel casket containing over \$100,000 worth of gems—necklaces, tiaras, bracelets, brooches, rings, etc.,—belonging to a prominent New York society woman. This casket was shipped by one the great express companies from New York to Newport at the opening of the society season, and although every precaution was taken to guard the treasure, it vanished from the sealed express car enroute, and no trace of it has ever been found. Many theories have been advanced as to the probable manner of the theft, and in this remarkable moving picture production we illustrate the most plausable of these theories.

This explanation of the mystery has it that the thieves shipped one of their number by express in a coffin box, arranged so that the occupant could get the



necessary supply of air, and also be enabled to raise the lid, let himself out, gain possession of the casket and get back into his box unobserved.

We show how this could be done in a series of thrilling scenes opening with a close view of the jewel casket with its glittering contents. The casket is enclosed in a strong leather carrying case.

The first scene of the production proper shows the hangout of the thieves—three men and one woman. The coffin box is on hand and the young man who is selected for the daring deed takes his place inside and the cover is fastened down. An undertaker, unconscious of the fraud and deception, is summoned and, with his men, removes the box to a wagon and takes it away to the express office. The thieves put up a great bluff at tears and other exhibitions of grief while the box is being carried out, but when the door has closed behind it they hold high jinks over the initial success of their enterprise.

The scene then transfers to the loading platform of one of the big express companies at the Grand Central Station, New York City. A messenger from Tiffany's accompanied by a detective bring the casket to the car and sees that it is safely delive ed to the express company and placed in the car. The undertaker then arrives with the coffin box containing the thief, and that too is placed in the car.

The next scene shows the interior of the express car while the train is under headway, the fleeting panorama of the country adjoining the tracks being visible through a window. The express messenger busies himself arranging the contents of the car and when everything has been stowed away to his satisfaction, sits down for a quiet smoke. This is the thief's opportunity. Stealthily raising the lid of his box, he creeps out and is upon the express messenger before that worthy has time realize his danger. The messenger draws his revolver, but the thief is too much for him and the messenger is shot with his own gun and his body hastily hidden under a pile of burlap and other packing material. The thief has but a few seconds to spare before the train reaches the next station, but he makes the most of it and succeeds in getting back into the box with the casket safely in his possession. The train comes to a stop, the door of the car opens, and the coffin box, being directly in front of the door is taken out, loaded into another undertaker's wagon and whisked away. The murder is almost immediately discovered by the expressmen, and several railroad detectives are at once called in. It is quickly made evident that the great jewel casket is missing.

The next scene shows the undertaker and the fake mourners taking the coffin box from the express car, loading it into the wagon and getting out of the way as rapidly as possible without attracting attention.

Next comes a scene in a police station where the theft is reported and a number of detectives and policeman are assigned to the case.

The last and culminating scene of the production occurs in the rendezvous of the thieves. The coffin box is brought in, the cover lifted after an instant of intense excitement and the successful thief with the jewel casket is disclosed. There is a great jubilation at once. The casket is opened and its contents displayed be ore the greedy eyes of the assembled thieves. They are busily dividing the spoils when, Crash!—a window is broken in on one side of the room. There is another crash and a door on the opposite side is shattered under the fierce blows of the police outside. In an instant detectives and police are pouring into the room and although the thieves put up a game fight, they are quickly overcome and their triumph of a moment previous is turned into grim and bitter defeat.



DON'T FORGET THAT WE ARE THE ORIGINATORS OF THE FOLLOWING WELL-KNOWN HITS:

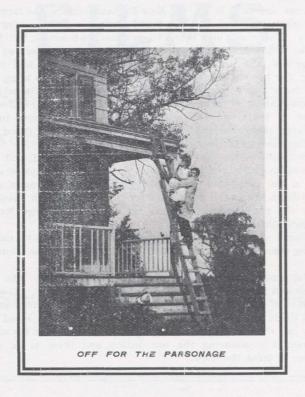
THE MOONSHINERS, .			960	FT.
DREAM OF THE RACE-TR	ACK	FIEND,	627	FT.
The River Pirates, 837	ft.	The Course of True Love	, 53	38 ft.
Escaped Lunatic, 617	ft.	The Chicken Thief,	. 75	8 ft.
Personal, 371	ft.	Out in the Streets,	. 64	10 ft.
The Widow and the Only Man, 463	ft.	The Lost Child,	. 53	36 ft.
Tom, Tom, the Piper's Son, 508	ft.	The Nihilists,	. 84	0 ft.
Wanted; a Dog, 722	ft.	The Wedding,	. 48	34 ft.
The Deadwood Sleeper, . 230	ft.	Reuben in the Subway.	. 36	7 ft.
The Firebug, 628	ft.	"Lifting the Lid," .	. 4	61 ft.
Summer Boarders, 564	ft.	The Suburbanite,	. 7	18 ft.
The Horse-Thic	ef,	650 ft.		

BULLETIN No. 54, November 11, 1905

FORM NO. 1193

COUNTRY COURTSHIP

A COMEDY OF
RIVALRY BETWEEN RURAL LOVERS



"None but the Brave Deserve the Fair"

LENGTH 505 FEET, CLASS "A"

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

Il East 14th Street, New York City.

COUNTRY COURTSHIP

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to to to

In "COUNTRY COURTSHIP" we offer our customers an amusing story of love in the backwoods. The plump and pretty daughter of a stingy old farmer has two suitors—one a wealthy and withered old widower, and the other a husky young chap, with more muscle than money. It is needless to say that the father favors the old widower, while the girl will have none of him, but has given her heart to the youthful swain.

The scenes are laid in an old New England villiage, the farmhouse dating back to Revolutionary times. Up to its broad portico, in the opening scene, drive the two suitors. The young man is told to go about his business, but Uncle Cyrus, the susceptible widower, is received with open arms and presented to the girl as her future liege lord. She spurns him, as might be expected, and runs into the house, leaving the two old men arguing as to the best means to bring her to terms.

In the meantime young Reuben has approached the citadel from the rear carrying a scaling ladder. This he places against the veranda roof and up it scrambles to the window of his lady-love's chamber. She quickly comes to his call and, with his assistance, makes her way to the ladder's top, is carried down, bundled into Reuben's carriage and away they go to the parsonage.

They are hardly out of sight when their flight is discovered, and Uncle Cyrus and the father make ready for a hot pursuit. Reuben has anticipated this however, by removing a nut from the rear axle of Uncle Cyrus' old wagon, and the crazy vehicle breaks down just as the pursuers start. They make an involuntary back somersault to the road, and before they can repair the damage, Reuben and the maid have a good start for the minister's.

Uncle Cyrus makes a quick repair job, and whipping up his old mare makes after the fleeing couple, and the next scene shows a lively chase along a country road.

The final scene takes place in front of the parsonage. The young couple arrive in a rush and fortunately meet the dominie on the steps. The situation is hurriedly explained and the knot is tied in a jiffy. While the ceremony is going on the father and Uncle Cyrus are seen in the distance lashing their steed and coming on as rapidly as the old nag can draw them. They arrive on the scene of action just as the parson is pronouncing the benediction, and there is an effective and amusing tableau to finish the story.

DON'T FORGET THAT WE ARE THE ORIGINATORS OF THE FOLLOWING WELL-KNOWN HITS:

THE MOONSHINERS,							96	O F	T.
THE GREAT JEWEL MY	TE	ERY,	000				6	51 E	T.
The River Pirates,	837	ft.	The Cot	irse o	f True	Love,		538	ft.
Escaped Lunatic,	617	ft.	The Ch	icken	Thief,			758	ft.
Personal,	371	ft.	Out in	the St	reets,			640	ft.
The Widow and the Only Man,	463	ft.	The Los	st Chi	ld, .			536	ft.
Tom, Tom, the Piper's Son,	508	ft.	The Nil	nilists	Der al			840	ft.
Wanted; a Dog,	722	ft.	The We	dding	, .			484	ft.
The Deadwood Sleeper, .	230	ft.	Reuben	in th	e Subw	ay,		367	ft.
The Firebug,	628	ft.	"Liftin	g the	Lid,"			461	ft.
Summer Boarders,	564	ft.	The Sul	burba	nite,			718	ft.
Dream of the Race-track Fiend,	627	ft.	The Ho	rse-T	hief,			650	ſt.

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Negatives and fitting all makes of
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AMERICAN MUTOSCOPE & BIOGRAPH CO.

11 EAST 14TH STREET, NEW YORK. BIOGRAPH

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COMEDY.

2355 A SHOCKING INCIDENT.

This is a very amusing joke played by Willie on Bridget, in the kitchen. Willie connects the wires of an electric battery to the legs of a turkey, which is being prepared for the table. Bridget seizes the charged legs and at once executes a war-dance, overturning the kitchen furniture and creating havoc generally. 70 Feet. Class A. GARROCHADA.

2369 HOW TOMMY GOT A PULL ON HIS GRANDPA.

This is a companion picture to "Tommy's Ringing Good Joke." Tommy ties a cord to his grandfather's chair and fastens it to a bureau drawer in the next room. The maid attempts to open the drawer and upsets the old gentleman with disastrous results.

GARRULANDO.

2382 THE PROFESSOR OF THE DRAMA.

The professor is a strenuous individual, who is so carried away in his instruction to a pretty young girl that he attempts to make real love to her. Her father catches him at it and throws him bodily through a window. Very well done and very funny.

50 Feet. Class B.

GARSPAN.

2383 THE GIDDY DANCING MASTER.

The dancing master is a dapper little fellow who has been engaged to instruct two pretty girls in some of the niceties of stage dancing. He becomes a little too demonstrative with one of the young girls and her mother takes him out by the ear.

60 Feet. Class B.

GARSTIG.

2385 THE WIZARD'S MATRIMONIAL BUREAU.

This scene is in a typical wizard's cave. A modern young man applies for a wife. The wizard thereupon materializes several females, one after the other, with a wave of his wand. They are unsatisfactory and are caused to disappear in a mysterious manner. An ideal girl is then shown, but she changes into so many varying shapes that the young man is sorely perplexed. She finally maintains her normal shape, however, and the young man accepts her as his bride.

136 Feet. Class B. GARTENBILD.

2387 HOW MIKE GOT THE SOAP IN HIS EYES.

Mike comes back home from work and proceeds to wash his face. He uses the soap freely, and with his eyes covered with lather gropes about for a towel. Unfortunately, he seizes a rag with which his wife has been blacking the stove. The result is very ludicrous, but when Mike's wife takes him to the looking-glass he becomes greatly provoked and proceeds to black her face also.

73 Feet. Class A. GARTENGANG.

2388 GLOOMY GUS GETS THE BEST OF IT.

Gus and Hooligan espy a woman putting out some pies to cool. They climb the wall and take the pies. Hooligan stops to tease the chained dog. Gus in the meantime climbs to a place of safety, but the dog breaks his chain and Hooligan suffers the consequences.

40 Feet. Class B.

GARTENGOTT.

191

2380 THE TEACHER'S UNEXPECTED DUCKING.

Two mischievous youngsters are playing truant. One of them climbs onto the hood over the door with a pail of water. The other knocks on the door, and when the teacher comes out she is treated to the contents of the pail. Well done and quite laughable.

46 Feet. Class B.

GARTENHAG.

2391 POOR OLD FIDO!

Tommy ties Fido to his grandfather's rocking chair and puts Fido on a chair. Tommy's mother puts Fido's dinner on the floor just out of his reach. Fido jumps for it, pulls grandfather over with a crash, and then gets a cuffing for Tommy's mischief. This is an unusually good comedy, fully as good as "Tommy's Ringing Good Joke."

GARTENHUHN.

2392 HAPPY HOOLIGAN INTERFERES.

An organ-grinder is playing beneath the window of a cranky old woman. She objects strenuously. The organ-grinder, egged on by Hooligan, keeps on playing until a policeman appears. The organ man runs away, but Hooligan stops to explain. In the meantime, the old lady comes to the window with a pail of water and ducks the policeman. Hooligan, of course, gets all the blame and is carried off to jail. Excellent comedy.

47 Feet. Class B.

GARTENKOHL.

2395 THE COOK VISITS THE PARLOR.

Scene opens in a parlor, with the cook eating live goldfish out of an aquarium. She is discovered by housemaid, who expresses horror. Cook bangs on piano to further annoy housemaid. Housemaid tries to eject cook, with results disastrous to handsome furnishings, bric-a-brac, etc., while they fight about the room. 62 Feet. Class B.

GARTENNARR.

2400 THE HAYMARKET.

This is in every respect a stunning picture, though somewhat bohemian in subject. It depicts in six scenes, six lively hours at New York City's famous Tenderloin dance hall, "The Haymarket." In every particular the much talked-of resort is reproduced exactly. The interior and exterior are both shown as they are. The first scene shows the opening of the hall, with the sidewalk crowds of girls and men. The second is the dance, showing the various forms of the waltz in vogue in New York. Then comes a fight in the wine room, then the eviction of the riotous young men, and finally a boisterous can-can and a raid by the police.

306 Feet. Class B.

GARTENROSE.

2401 WHY SHE DIDN'T MAKE THE CAKE.

A country housewife is seen in her kitchen breaking eggs into a cake dish. As each egg drops it turns into a small chicken, much to the woman's amazement and annoyance.

78 Feet. Class B.

GARTENTHOR.

2403 HAPPY HOOLIGAN EARNS HIS DINNER.

Hooligan gets a hand-out from a housewife on the promise that he will saw some wood. Having devoured the food, he proceeds to decamp, but is arrested by the housewife, who, with a gun ready for action, forces Hooligan to saw as fast as he can. Hooligan's antics are very funny.

60 Feet. Class B.

GARTENWEG.

2404 A DISCORDANT NOTE.

The pleasures of a company assembled in a private house are interrupted by a young man who persists in singing. One of the men, aggravated beyond all restraint, seizes the amateur vocalist and throws him bodily out of the window. The scene then changes to the front of the house, where the young man is seen crashing through the window and landing in a heap on the lawn below.

60 Feet. Class B.

GARTENWERK.

2405 A VICTIM OF CIRCUMSTANTIAL EVIDENCE.

Two youngsters who are shooting at birds with sling-shots, break the front window of a house and run away. An old gentleman happening along picks up the sling-shot and stops to examine it. As he does so the owner of the house appears, and after accusing the old gentleman of inflicting the damage calls the police and has him carried away, protesting against the indignity. Very well done.

50 Feet. Class B.

GARTENZINS.

2406 HAPPY HOOLIGAN IN A TRAP.

Hooligan happens in at a country cottage, and after disturbing the ladies proceeds to investigate the interior of the cottage by thrusting his head through the window. Unfortunately, he brings the window down on his head and hangs there kicking until Gloomy Gus rescues him. An extra good subject.

52 Feet. Class A. GARTERS.

2407 WILLIE'S CAMERA.

This is a very humorous and a very natural scene. Two mischievous small boys rig up a fake camera with a piece of stove pipe and a box, and persuade a gushing old maid to sit for her picture. When she is carefully posed, the camera emits a flood of soot and she is thoroughly covered. The small boys dance with glee.

50 Feet. Class A.

GARTH.

2408 WHY FOXY GRANDPA ESCAPED A DUCKING.

Foxy Grandpa's boys attempt to play a practical joke on him by putting a bucket of water over his door and connecting it with a string to the door knob. While they are away Foxy Grandpa changes the string from the door knob to the door bell. The boys return, pull the bell, and give themselves a ducking, while Foxy Grandpa looks on with twinkling eyes from a corner of the window. Excellent comedy, well worked out.

52 Feet. Class B.

GARTHEIL.

2409 "LEVI & COHEN," THE IRISH COMEDIANS.

Showing two typical concert hall knock-about teams in a very poor performance. It ends up in their being egged by the audience. Very realistic and very funny.

61 Feet. Class B.

GARTHMAN.

2415 THE BOY IN THE BARREL.

A small boy is smoking his first cigarette in the door-yard of a cottage. Fearing detection, he jumps into a barrel. His parents see the smoke rising from the barrel, rush out of the house and drench the youngster with water. The finish is very laughable, 33 Feet. Class B.

GARVANCO.

2416 HOW BUTTONS GOT EVEN WITH THE BUTLER.

Buttons and the butler have a feud. Buttons has been abused and plots to get even. He ties the butler's coattails to a china cabinet, while the butler is serving the master. Buttons then makes faces at the butler, who starts after him, overturning the cabinet and smashing all the dishes.

51 Feet. Class A. GARVENDE.

2424 A BOARDING SCHOOL PRANK.

Three boarding school girls fill the chimney of a hanging lamp with soot and make a noise to attract the schoolmistress. She comes in hastily in a nightgown, and removing the chimney to light the lamp, is covered with soot. 77 Feet. Class A.

2425 THE FATE OF A GOSSIP.

A gossipy old maid is making an afternoon call and spreading scandal, when the young girls play a practical joke on her by filling her parasol with soot. The young girls witness her discomfiture from their hiding places and are greatly amused.

57 Feet. Class A.

GARZIAMOLO.

2430 A WELSH RABBIT.

This is a singularly beautiful and effective picture; just about perfect in every respect. A handsome young woman in evening dress is preparing a welsh rabbit at a chafing dish. She mixes the various ingredients, allows them to cook and then, lifting the cover, brings forth a cunning and kicking rabbit, which she proceeds to fondle with great glee. The picture must be seen to be appreciated.
49 Feet. Class A. GARZONILE.

2445 THE DUDE AND THE BURGLARS.

A melodramatic scene showing how an apparently bashful young man foiled two house-breakers and rescued his lady fair. 61 Feet. Class B. GASCANEL.

2453 LUCKY KITTEN!

A very fine, large figure study of a handsome young woman in decollete evening gown. She is fondling a tiny kitten and is snuggling it to her breast and 52 Feet. Class A. GASCROMH.

2454 THE ROSE.

Another beautiful picture of the same young woman as in 2453, admiring and enjoying the odor of a bunch of American Beauty roses. Her head and bust occupy the whole field of the picture, which is admirable in every respect. Is exceedingly effective when colored.

53 Feet. Class A.

GASDICHT.

2456 THE WIDOW.

This is very piquant and amusing. At first we see the widow weeping for her dear departed, whose picture she is sadly contemplating. In comes her maid with a card. The widow brightens up at once. She rapidly dries her eyes, powders her nose, surveys herself in the mirror, and then gaily receives the caller, a young man. The change of emotions is exceedingly effective.

GASENDISTA.

2457 THE GIRL AT THE WINDOW.

Showing a pretty girl (figure large) at a window looking for the approach of her lover with a pair of field glasses. She is greatly disappointed at his nonappearance, as her face plainly shows, but he creeps in by her side and announces his presence by a kiss. 54 Feet. Class A. GASEOSO.

2458 "HE LOVES ME, HE LOVES ME NOT."

A study in moods. A handsome girl is plucking the petals of a daisy, and repeating the well-known doggerel. The first daisy tells her that her lover loves her not, but she determines to try again, and the second flower is more favorable, much to her delight. Figure very large. 51 Feet. Class A.

2491 THE BURGLAR,

This is a very humorous picture in two continuous scenes. The first shows a bedroom, where an elderly couple have retired for the night. The burglar enters cautiously through a window and is heard by the wife, who awakens the husband. He (the husband) is about paralyzed with fright, but his wife persuades him to get up, and the two proceed to hunt for the burglar. The latter in the meantime has made his way into an adjoining room, where the couple come armed with a revolver, and in great trepidation try to locate the thief. They finally discover him in the closet, and the husband makes the wife stand guard while he goes out for a policeman. When the officer enters and captures the burglar a funny climax is given by the husband suddenly assuming an attitude of great courage.

GASPEAR.

2502 LADY BOUNTIFUL VISITS THE MURPHYS ON WASH-DAY.

This is a splendid comedy scene. Lady Bountiful, stylishly dressed, is standing in front of the washtub talking to Mrs. Murphy. The small boy places the end of Lady Bountiful's train in the wringer and then grinds hard, forcing Lady Bountiful to sit down in the suds, from which predicament she is rescued with difficulty.

67 Feet. Class A.

GASSENDI.

2551 LOVE IN A PERILOUS PLACE.

A young couple string their hammock over the water at the edge of the lake. They climb into the hammock and proceed to make the most of their unique position. Unfortunately, the hammock rope breaks and the couple fall into the water.

105 Feet. Class A.

GASTRICO.

2552 THE CAMERA FIEND.

This is the first of a series of comedy pictures showing the adventures of a camera fiend. One of his ambitions is to secure a picture of a drowning person. He chances on a dock at the very moment when a small boy falls overboard from a boat. The boy goes down three times and the camera fiend snaps him each time. Just then the frantic mother rushes down and learns of the occurrence. The father runs to the dock, plunges in and brings up the boy. The usual measures of resuscitation are at once put into operation and the camera fiend insists upon trying to take a picture of this. The father, exasperated beyond all reason, knocks the camera fiend into the water, where he flounders until a farmer comes along and pulls him out with a rake, more dead than alive. The farmer then loads the limp camera fiend into a wheelbarrow and carries him off.

GASTRICOLE.

2569 THE INSURANCE COLLECTOR.

The collector is a fresh young man who tries to flirt with the pretty daughter while the mother is busy over the wash-tub. The daughter rejects the collector's advances and shoves him over into the tub, where he flounders while the two women belabor him.

69 Feet. Class B.

GASTTAFEL.

2572 A CATCH OF HARD-SHELL CRABS.

The picture is in two parts. The first shows the market-man arriving in a kitchen with a basket of crabs. In removing the crabs the cook has her finger pinched, and in anger tells the small boy to take them away. The second scene shows a young man coming into his room in a sad state of inebriation. He goes into an adjoining room to disrobe, and while he is there engaged the small boy puts the crabs into his bed. The young man returns, crawls into bed, but soon jumps out in great fright with crabs clinging all over him, making a very ludicrous scene.

GASTYBOUW.

2574 CAT'S CRADLE.

A handsome young couple are playing the old game of "Cat's Cradle" with a piece of string and using it as a pretext for exchanging kisses. It does not always work, so they abandon the string and take their kisses in the normal way. Figures are large and the action very good. Photographic quality very high. 55 Feet. Class B.

GASVORMIG.

2578 THE COWBOY AND THE LADY.

The scene is in a free and easy cafe. Young men and girls are sitting about chatting and drinking. In comes a typical Western cowboy, who proceeds to "shoot up" the place. He smashes most of the bric-a-brac and has everyone terror-stricken. He forces the bartender to stand on his head, and then insists upon one of the girls doing the same. The girl goes behind a screen and apparently obeys orders, for a couple of trim ankles are seen over the top of the screen. The cowboy thrusts the screen aside and is astonished to see the clever girl waving a couple of artificial stocking forms in the air, she giving him the laugh, and fortunately he appreciates the joke.

116 Feet. Class A.

GATAM.

2579 A FRONTIER FLIRTATION: OR " HOW THE TENDERFOOT WON OUT."

A Western cowboy attempts to flirt with a veiled young lady sitting on a bench in the garden. After considerable persuasion she is induced to raise her veil, but to the cowboy's amazement she reveals a hideous face. The cowboy leaves in disgust, but his place is quickly taken by a dapper Eastern youth who removes the mask from the girl's face, and the two enjoy a hearty laugh over the cowboy's discomfiture.

52 Feet. Class B.

GATANGIER.

2581 HOOLIGAN IN JAIL.

Hooligan is thrust into prison, but makes the most of his hardship. He is seen in his cell enjoying a full meal of prison hash.

79 Feet. Class A. GATASSES.

2587 THE CAMERA FIEND TAKES A FAMILY GROUP.

This is a tremendously good comedy scene. The camera fiend arranges a family group—father, mother, daughter and small boy. He sets off a tremendous flash light and his whole can explodes. The house is completely wrecked, torn to pieces, and the family is with difficulty collected and identified by the policeman and by-passer who rush in. One of the best comedy films produced in a long time.

155 Feet. Class A.

GATETUSEO.

2588 "THE ROCK OF AGES."

An elderly couple are swinging in a hammock and making love after the coy fashion of the late middle age. In the midst of their love-making, however, the hammock breaks down and they fall with a bump. Their efforts to rise are excruciating.

58 Feet. Class A.

GATENHO.

2589 SHE FELL, FAINTING, INTO HIS ARMS.

A prankish old bachelor tries a joke on a lady of considerable avoirdupois. He frightens her with a toy mouse. The lady faints, however, and when he attempts to hold her up he finds himself unequal to the task, and it all ends with his being crushed to earth in most ignominious fashion. An exceedingly funny situation.

58 Feet. Class B.

GATERAIS.

2604 THE SMOKY STOVE.

An old-fashioned parlor stove has started to smoke, and the mistress of the house calls in the kitchen maid to remedy the trouble. While the girl is fussing with the stove it explodes and the girl is blown to the ceiling. She arises, however, not much the worse for her experience, making a very laughable finish to the scene.

132 Feet. Class B.

GATTAFURA

2605 THE WRATH OF A JEALOUS WIFE.

This is certainly a screamer. While Mrs. Newlywed steps out of the dining room her husband takes advantage of the opportunity to make love to the pretty maid. Mrs. Newlywed returns in time to catch the couple, and the gay husband gets his deserts. He is chased about the room, followed by flying crockery, and when he finally falls over a chair his wife jumps on him and beats his head against the floor with such violence that it seems as if his brains would be beaten out.

71 Feet. Class B.

GATTENLOS.

2606 HAPPY HOOLIGAN BREAKS INTO SOCIETY.

Hooligan crawls through a window into a room where two ladies have set a dainty table for an afternoon luncheon. Hooligan proceeds to make himself at home and sits down at the table. As he is devouring the dainties, the ladies return. One of them, perceiving how Hooligan had effected his entrance, closes the window, while the other calls the police. Hooligan dodges about and finally jumps head first through the window, smashing the glass as he does so. The scene then changes to the exterior of the house, where Hooligan is discovered as he comes through the window, landing into the arms of the fat policeman, who promptly arrests him. An excellent comedy scene.

105 Feet. Class B.

GATTENMORD.

2612 HOOLIGAN AS A SAFE ROBBER.

As the scene opens a safe robber is shown busily engaged in his preparations for blowing open a safe. As he lights the fuse, Hooligan comes in by a window and frightens him away. Hooligan is no sooner on the scene, however, when the safe explodes with a terrific crash. Hooligan goes down in the debris and as he arises to inspect the ruins, the fat policeman rushes in and arrests him as the malefactor. An exceedingly comical and catchy subject. Well done through-

49 Feet. Class B.

GATTESCO.

2613 BLESSED IS THE PEACEMAKER.

A man and his wife are engaged in a domestic quarrel and have come to blows, when a policeman interferes. The couple immediately turn upon the policeman and give him a terrific beating. When he is laid out completely, they take him by the arms and legs and throw him out of the door. A thoroughly funny picture, well enacted.

71 Feet. Class B.

GATTILIER.

2620, HOOLIGAN'S ROLLER SKATES.

An extremely ludicrous practical joke played on Hooligan by two small boys. Hooligan is asleep when the boys fasten the skates to his feet. Hooligan jumps up and finds, to his dismay, that he has no control of his feet. The fat policeman comes in and Hooligan runs into him full tilt, knocking him over. Hooligan is, of course, arrested and carried off to jail.

50 Feet. Class B.

GATUPERIOS.

2623 ALPHONSE AND GASTON TAKE A DANCING LESSON.

Alphonse and Gaston are in a Western saloon and are forced to dance by a cowboy, who urges them on by shooting at their feet.

GAUBLOCH.

GAUBLOCH.

2625 UNCLE REUBEN AT THE WALDORF.

Uncle Reuben goes to a swell cafe and attempts to get something to eat. The waiter ignores him, and his hunger is only aggravated by the bounteous repast spread before other guests. Finally a waiter comes along with a tray full of eatables and Uncle Reuben gets revenge by tripping him and causing him to spill the contents of his tray over the more favored guests.

77 Feet. Class B. GAUCHBART.

2627 WHO PAYS FOR THE DRINKS?

Three bums are seen leaning up against a saloon bar. They drink and two of them go out, leaving the third still leaning against the bar. The barkeeper demands his pay, but there is nothing doing. In a rage he seizes a bung starter and knocks the man to the floor. Then, coming from behind the bar, he proceeds to give the man a terrific beating. Among other things, the bartender lifts the man up bodily and hurls him to the floor. But in spite of all the beating the man (a dummy) receives, he calmly arises and proceeds to knock out the bartender, and leaves the place with the grandest nonchalance. A thoroughly funny picture from start to finish.

89 Feet. Class B.

GAUCHIR.

2628 NEVER TOUCHED HIM!

This picture is somewhat similar to No. 2,627. This time the men are playing cards at a table, and the three set upon one who has been winning, and apparently beat his brains out. When they have finished, however, he arises apparently unhurt and proceeds to thrash his assailants.

GAUCHNELKE.

2629 THE ELOPEMENT.

The exterior of a villa is shown. The girl appears at a window and descends by a ladder with the assistance of her lover. The trunk is lowered with much effort, but no sooner is it safely on the ground when the cover opens and the irate father steps out and proceeds to thrash the young man. The mother appears in the meantime, and compels the girl to return to the house.

59 Feet. Class 3.

GAUCOURTE.

2630 POOR HOOLIGAN! SO HUNGRY, TOO!

Hooligan robs a couple of pet bull terriers of the food which has been placed out of doors in a dish, and has his meal well located when a policeman gathers him in, the dogs in the meantime biting at his shins.

54 Feet. Class B.

GAUDEAMUS.

2633 A FLIRTATION IN SILHOUETTE.

A doting wife leaves her husband affectionately to go out for the afternoon, but no sooner does she leave than the husband starts to make love to the maid. Unfortunately the whole scene is shown in silhouette on the curtain. The enraged wife at once returns to the house, and after beating the husband, discharges the girl.

127 Feet. Class B.

GAUDEBIT.

2634 YOU WILL SEND ME TO BED, EH?

A small boy is carried off to bed by the butler at the command of his mother, a dashing widow, who is expecting a call from a suitor. The small boy sneaks back in and hides behind the screen. He then skilfully connects a thread to his mother's wig and passes it over the chandelier. The suitor comes in and is soon on his knees "popping the question." Just as he does so, however, the small boy pulls the thread, the wig flies off, and the youngster's revenge is complete. Excellent comedy throughout.

[GAUDEBUNDO:

2635 THE REHEARSAL.

Showing a trio of amateurs rehearsing a song. The action is extremely ludicrous throughout.

60 Feet. Class B.

GAUBEDUNT.

2639 A WINDY DAY AT THE FLATIRON.

This remarkable picture was taken at the foot of New York's famous skyscraper, The Flatiron, and shows men and women being blown about like chips. One woman is flattened against a shop window and is utterly unable to walk. An extraordinary subject.

125 Feet. Class A. GAUDERY.

2640 FIRING THE COOK.

A good-natured Irish cook has the misfortune to break a dish and is severely taken to task by her mistress. The cook resents the treatment she is receiving and proceeds to break other dishes. The mistress then calls a policeman, who endeavors to put the cook out. A very comical fight ensues, in which the cook gets all the best of it, the policeman being thrown bodily out of the window. As he lands and ruefully rubs his limbs, the triumphant face of the cook appears at the window. An excellent comedy scene.

82 Feet. Class A.

GAUDFUL.

2678 NEXT!

Alphonse and Gaston are in an American barber shop. They interrupt business with their exaggerated politeness, and the waiting customers throw them out of the window.

93 Feet. Class B.

GAUKELWAHN.

2679 OFF HIS BEAT.

A policeman goes out of his way to make love to the cook in the absence of her steady. The latter returns in time to catch the policeman trespassing, and a fight ensues in which the policeman gets decidedly the worst of it.

62 Feet, Class B.

GAUKELWERK.

2680 A GUARDIAN OF THE PEACE.

A man and his wife are quarreling in the garden when a policeman jumps over the wall and interferes. The couple immediately set upon the policeman and give hm a severe beating. When he is we'll laid out they throw him over the wall. The opposite side of the wall is then shown. The policeman lands heavily, and after picking himself up with difficulty goes away, followed by the jeers of the couple, whose heads appear on the top of the wall.

70 Feet. Class A.

GAUKLEREI.

2682 HOOLIGAN'S DREAM.

At the opening of the picture Hooligan is seen wandering about in a heavy snow storm. He falls asleep in the snow and dreams. In his dreams he becomes a personage of great wealth and position, with valets and servants to wait upon him. He is reclining luxuriously in a feather bed, and Santa Claus comes down the chimney with pack laden with bottles of champagne, boxes of cigars, etc. Hooligan is soon dressed in the height of fashion and sits to a magnificent dinner. After he has enjoyed this to the utmost he dreams that he is going to the opera and allows his valet to dress him in his evening clothes. When he attempts to move, however, he finds that his valet has nailed his shoes to the floor. Highly indignant, he starts to chase the valet, but suddenly awakes only to find a big policeman standing over him and rapping his feet with his night stick. A splendid scene throughout. The Santa Claus scene is omitted when desired, as that portion is appropriate only to the holiday season.

GAULISH.

The description of the film HOOLIGAN'S DREAM ends with a sentence, "The Santa Claus scene is omitted when desired, as that portion is appropriate only to the holiday season."

2693 THE ESCAPED LUNATIC.

This is one of the most exciting and at the same time one of the most laughable subjects ever made. A lunatic confined in a barred cell, labors under the delusion that he is the Emperor Napoleon. In the first scene we see him in an altercation with his keepers over the quality of food furnished him. The keepers set upon him and beat him unmercifully and leave him unconscious. He comes to and determines to escape. Wrenching a leg from a table he bursts the bar of a window, smashes the glass and crawls out. The next scene shows him dropping a distance of 30 feet to the ground below. He picks himself up and starts off at a run. The faces of the keepers appear at the cell window for an instant, but quickly they come running out of the main entrance to the asylum, and start in pursuit of the escaped lunatic. Then follows a series of thrilling and ludicrous chases through the most picturesque scenery. The lunatic is cornered on a bridge over a waterfall, but manages to overcome the keeper and hurls him into the rapids below. In another scene he crosses a torrent on a slender wire cable swinging loose above it. Time after time the lunatic succeeds in circumventing his keepers. Finally, however, he tires of the chase and is seen running back to the asylum. He leaps the 30 feet back to the window and when the keepers, all blown and covered with mud, rush into the cell, Napoleon I. is calmly reading a newspaper. 617 Feet. Class A. GAUNACA.

2701 THE POROUS PLASTER.

A very amusing picture of domestic felicitude. A man is attempting to remove a porous plaster from the small of his back, but the operation is exceedingly painful, though his wife does her best to ameliorate his condition.

55 Feet. Class B.

GAUROS.

2702 THE OVER-ANXIOUS WAITER.

A young couple are dining in a private room, but are constantly interrupted by the waiter, who gives them no opportunity for love-making. Exasperated by the waiter's continued calls, the young man hides behind a portiere and when the waiter comes rushing back, the young man uses a siphon of seltzer on him with telling effect.

63 Feet. Class B.

GAUSABEY.

2705 THE STORY OF THE BIOGRAPH TOLD.

At the opening of the picture the office of a moving picture concern is shown, A moving picture camera is brought in by an operator and the office boy learns how it operates. Soon the proprietor of the establishment comes in with his pretty typewriter. The proprietor starts to dictate his morning mail, but becomes more interested in the typewriter and is soon making love to her. The office boy seizes the opportunity to make a moving picture of the love scene. While this is going on the proprietor's wife calls him up on the 'phone, and by a dissolving effect the wife is shown at the 'phone while the husband with the girl in his lap is talking at the other end, the small boy in the meantime grinding away at the camera. The next scene shows the proprietor and his wife at the theatre. The Biograph is on, and among the pictures shown is the love scene between the proprietor and his stenographer. The wife, of course, is greatly enraged, and the couple leave the house. The next scene shows the office again. The wife comes in with a young man stenographer and insists upon the discharge of the girl. The girl leaves, but not before attempting to bid farewell to her former employer which, of course, results in another scene. The scene is very well done throughout and full of good comedy.

288 Feet. Class B.

2736 ALMOST A KING.

A tramp crawls through an open window into a house and there makes himself at home. He devours the eatables on the table, and finding a freshly pressed suit of men's clothes, he goes behind a screen and takes off his rags, throwing them over the top of the screen, where he has also placed the new garments for convenience. A maid hurries in and removes the clothing, and the tramp is forced to jump into a barrel. He is in this predicament when a policeman, summoned by the maid, enters and arrests him. 227 Feet, Class B.

2738 WAITING FOR BILL.

A girl is walking up and down in the vicinity of a military camp. A private sees her and attempts to pick up an acquaintance. He is supplanted by a Lieutenant, who in turn is obliged to give way to a General. The General thinks he is getting on favorably when Bill the Slugger strolls in, looking for his girl. He sees her with the General, but does not stand on military formalities, for he punches the General and makes off with the girl. Class B.

2743 A CATASTROPHE IN HESTER STREET.

A Dago puts his push cart in front of a dynamite storage shed, and the whole business blows up. 143 Feet. Class B. GAVISURIS.

2744 CLARENCE THE COP.

Clarence the Cop falls asleep on his beat, and two burglars rob a store under his very nose. The roundsman happens along and Clarence gets a hard call down. GAVISELLO. 126 Feet. Class B.

2745 TIED TO HER APRON STRINGS.

A "sparrow cop" is making love to a nurse girl in the park when the small boy creeps behind the bench and fastens the policeman to the nurse's apron strings. The policeman starts to walk his beat as the Captain comes along, but, naturally, he cannot move and the Captain catches him in this awkward predicament. 59 Feet. Cla GAVOCCIOLO. Class B.

2783 WHAT BILL THE BURGLAR FOUND IN THE SAFE.

Mr. Younghusband is entertaining a pretty girl in his office when his wife unexpectedly arrives. His only way of concealing the girl is to place her in the safe. This he does. The wife enters and insists that Mr. Younghusband go out with her. The couple leave, and while they are gone Bill the Burglar seizes the opportunity to crack the safe. He drills a hole in the door and blows it up with dynamite. Out of the smoke and debris, staggers the disheveled girl. An exceedingly funny situation, excellently worked out. 142 Feet. Class B.

2754 THE JOLLY BILL-POSTERS.

The scene is laid in front of a theatre where two bill-posters are at work. They get into a fight and the paste flies. The manager rushes out and attempts to stop the fracas, but only succeeds in getting himself full of paste. 61 Feet. Class B.

2755 THE POWER OF AUTHORITY.

A painter is at work on a scaffold when a young officer strolls along with his best girl. A spot of paint falls on the officer's uniform and he at once orders a sentry to call the man down. The sentry prods the man with his bayonet, and the pot of paint is overturned, the contents falling completely over the officer. 66 Feet. Class B.

GAYAPIN.

2756 THE EASY CHAIR.

An impecunious painter paints a picture of an easy chair in such realistic fashion that a wealthy patron sits down on it and ruins the picture. He of course pays up, and the artist is in great luck.

89 Feet. Class B. GAYAVIER.

2757 THE ARBITRATOR.

A little fat man attempts to stop a fight between two active young men. He is very much in the way, and is in a ludicrous position as he is punched and pummelled about.

51 Feet. Class B.

GAYBINE.

2759 THE BOY UNDER THE TABLE.

A small boy is sent from the table because his mother expects a caller. He slyly comes back and creeps under the table, where he pins his mother's gown to the tablecloth. When the caller arrives she arises to meet him and pulls the cloth with its burden of dishes to the floor.

GAYNESS.

2760 SAVED!

The scene is in a powder house of a quarry. A sign on the wall reads "No Smoking." A laborer, after eating his lunch, takes out his pipe for a smoke. He throws the burnt match into a keg of powder, and a terrific explosion takes place. The scene then changes to a scene nearby. The wife of the man who has been blown up is eagerly watching the sky. Debris of all sorts falls around her, and finally her husband lands in a heap. He is picked up and brushed off, apparently none the worse for his experience.

117 Feet. Class B.

GAYSOME.

2763 A KISS IN THE DARK.

A young man is making love, Romeo fashion, to a girl in a window. She plays a joke on him by causing a colored maid to take her place. The young man does not notice the change, and kisses the wench rapturously.

52 Feet. Class B.

GAZAILLE.

2764 "WHILE STROLLING IN THE PARK."

A nurse girl in the park leaves her infant unattended while she chats with a park policeman. A tramp, seizing the opportunity, takes the baby's bottle. The nurse discovers the loss and is very indignant. The cop sets out to find the tramp and locates him asleep under a tree. The policeman beats the tramp's feet, but the tramp refuses to stir. The policeman then takes the tramp by the foot and attempts to pull him from the bench, but the leg comes off. In spite of his loss, however, the tramp gets up and runs away.

217 Feet. Class B.

GAZALHADO.

2765 THE SEERESS.

An old colored mammy telling the fortune of a young woman by means of a deck of cards.

47 Feet. Class B.

GAZALHAR.

2766 A MISDIRECTED KISS.

A near-sighted beau brings some flowers to a pretty girl. She leaves the room for an instant and a colored maid enters and proceeds to arrange the flowers. The near-sighted chap at once seizes her hand and proceeds to cover it with kisses, much to the amazement of the maid and of the mistress, who in the meantime has returned.

73 Feet Class B.

GAZAPATON.

2767 "IN THE SPRING TIME, GENTLE ANNIE."

Spring cleaning occasions many humorous incidents, and this is one of them. A lady starts to make a fire, but the flue is clogged and the room fills with smoke. A chimney sweep is called and goes up the chimney unobserved. In the meanwhile the lady goes in the fireplace with her dusting cloth, and is just in time to catch a shower of soot dislodged by the sweep in the chimney above.

131 Feet. Class B.

GAZAPERA.

2768 A DROP OF INK.

Two old cronies, one a phlegmatic Dutchman, are sitting at a table. The Dutchman fails to see a joke in the paper, so his companion tries a realistic joke by pouring the contents of a bottle of ink into the Dutchman's pipe. The latter starts to smoke and gets a mouthful of ink. He quickly avenges himself, however, by blowing the ink into his companion's face. An exceedingly laughable finish.

65 Feet. Class A.

GAZAPINAS.

2781 A SUBJECT FOR THE ROGUES' GALLERY.

Showing the police photographing a female crook. She struggles to escape, and makes frightful grimaces, and in the struggle her waist is partly torn off. In the latter part of the picture the face of the woman is shown full size.

54 Feet. Class B.

GAZEO.

2783 ON THE WINDOW SHADE.

Two windows are shown. It is early morning and the figures of two females appear in silhouette on the curtains. One is a young and pretty girl and the other an old maid who uses a wig and other artificial means to achieve beauty. When each has dressed the scene then changes to the front of the house, and the old maid is seen coming out in full regalia while the other bids her farewell from the window.

52 Feet. Class B.

GAZETICOS.

2784 BUBBLES.

Three pretty girls in evening costumes seated about a table blowing bubbles. As the bubbles are formed the young ladies drop them on the table and blow them across the surface.

61 Feet. Class B.

GAZETICUM.

2786 FLOUR AND FEED.

The feed store boy is fastening bags of flour to a rope for the purpose of rolling a barrel of flour near the door. A young man and girl meet under the door, and while they are standing there gossiping the barrel is overturned and the contents fall out into the street and the young couple are completely covered.

80 Feet. Class B.

GAZETTING.

2787 CLARENCE THE COP ON THE FEED STORE BEAT.

The feed store boy is fastening bags of flour to a rope for the purpose of having them hauled to the second floor. Clarence the Cop comes along and reprimands the boy for obstructing the sidewalk. At the same time another workman, with some bags on skids, enters and trips up the policeman unintentionally. The policeman threatens to arrest the two, but the boy fastens the rope to the policeman's belt and he is hauled up and pelted with flour.

61 Feet. Class B.

GAZEUX.

2788 A BLESSING FROM ABOVE.

A Salvation Army girl is taking a collection from some workmen in front of a flour and feed store. Pleased with the contributions, she asks for a blessing from above. It comes unexpectedly in the shape of a shower of flour from a bag which breaks as it is being hoisted to the second floor.

53 Feet. Class B.

GAZIANO.

2792 FOUR BEAUTIFUL PAIRS.

The scene is laid in front of the hosiery counter in a department store. Under the counter are four pairs of stocking forms with showy stockings on them. Four girls stand behind the counter in such fashion that it appears as if the legs belonged to them. A jay and his wife enter. He is greatly interested, but his wife is shocked and leads him away. The girls then work about behind the counter, showing the joke.

92 Feet. Class B.

RESTITAVIT.

2794 THE KENTUCKY SQUIRE.

The Kentucky Squire decides to give trading stamps in order to boom his business. The scheme is successful, and the picture shows him when trade in the marriage line is very brisk. A very amusing and effective scene.

193 Feet. Class B.

RESTITUALS.

2798 LET UNCLE REUBEN SHOW YOU HOW.

Uncle Reuben's niece is trying to put up the stove pipe in the kitchen with the assistance of the small boy. Uncle Reuben volunteers to help, and makes a bad mess of it. He covers himself and the kitchen with soot.

75 Feet. Class B.

RESTITUONS.

2799 DINAH'S DEFEAT.

Dinah has made some cakes. A tramp sees them through the window and decides to steal them. Dinah goes after him with a rolling pin, but he takes it from her and then pelts her with flour and dough.

48 Feet. Class B. RESTITUTOR.

2800 A BUCKET OF CREAM ALE.

A Dutchman is seated at a table. A colored servant pours him some beer which is all froth. When his back is turned she drinks out of the bucket. Enraged, he throws the glass of ale at the negress and she in turn pours the bucket of ale over his head.

88 Feet. Class B.

RESTITUUNT.

2801 OUR DEAF FRIEND FOGARTY.

Fogarty's German friends think he is so deaf that he can't hear them, and they put up a joke on him. Fogarty is wise, however, and when they fill his silk hat with soot he throws it over his shoulder and covers the Dutchmen.

90 Feet. Class B.

RESTIVE.

2806 THE BOLD SOGER BOY.

Hans meets his best girl in the park, but is deserted in favor of a gaily uniformed soldier. Hans decides if the uniform is so effective he will get one, and in the second scene he is shown in a costume shop where he hires a complete outfit. After arraying himself in the outfit (uniform), which is about as ill-fitting and ridiculous as can be imagined. Hans goes back to the park. The girl is enraptured at his brave appearance, but unfortunately just at that moment a detachment of real soldiers happens along and seeing him off duty in a uniform, arrest Hans as a deserter and carry him off to a camp. In the last scene poor Hans is seen locked in the stocks, where he is being teased and tormented by the soldiers.

201 Feet. Class B.

14

2807 AN OLD BACHELOR.

This is a very humorous picture, showing an old bachelor sewing a button on his trousers. His efforts to handle the needle and thread are very humorous, and his facial contortions are very amusing. Taken in large size, the head and shoulders filling the full field of the picture.

135 Feet. Class B.

RESTORABLE.

2812 KISS ME!

A high board fence is shown covered with theatrical posters. The one in the center shows the head and shoulders of a pretty girl. An old farmer and his wife are strolling along, the old gentleman being a little ahead. He looks at the picture of the girl and fancies he sees the eyes winking at him. He puts on his glasses to make sure that he is not dreaming, when the girl leans forward with an expression as if inviting him to have a kiss. The old man is about to take advantage of his delusion when his wife appears on the scene, and taking him by the ears rushes him away.

68 Feet. Class B.

RESTREGADO.

2819 GRANDFATHER AS A SPOOK.

Grandfather has fallen asleep in his arm chair. A small boy and girl enter with the intention of frightening the old gentleman with a death head mask. Seeing that the old gentleman is asleep, they place the mask on the back of his head and throw a sheet over his shoulders. The children then hide and old grandmother enters. She is greatly startled at the hideous apparition, and through her screams arouses the old gentleman, who jumps up in startled amazement. The old couple quickly appreciate the joke, however, and in fun start to chase the children.

85 Feet. Class B.

RESTRICTED.

2820 HOW THE COOK MADE HER MARK.

A policeman on the beat is having a chat with the cook while she is making bread. While thus pleasantly engaged he is warned that his Captain is coming down the street. The policeman hastily puts on his coat and starts off, but as he leaves the cook affectionately embraces him, leaving a very apparent impression of her floury hands on the back of his coat. The scene then changes to the street, where the policeman meets his Captain. He discovers the tell-fale marks and marches him off to headquarters.

180 Feet. Class B.

2824 A TRICK ON THE COP.

Two children place a pan of flour on a shelf in the kitchen, with the intention of having it fall on the policeman when he calls to visit the cook. The cook, however, discovers the string and cuts it. Her friend the cop calls as usual. The call is interrupted by the arrival of the Captain, who is on a tour of inspection. The cook hides the policeman in a closet and arranges the string so that the Captain will get the flour as he enters. The Captain comes in and gets the contents of the flour pan, as was intended. While he is blinded by the flour that falls over him, the policeman escapes undiscovered.

185 Feet. Class B.

RESTRINIDO.

2830 THE WRONG ROOM.

The scene is laid in a hotel corridor. The doors are leading into two adjoining rooms. The bellboy ushers a travelling man into one of the rooms. The travelling man comes out and returns promptly, but this time he goes into the wrong room. He enters by mistake a room which is occupied by an old maid, and she indignantly drives him out and beats him over the head with her umbrella. Just as the commercial traveller comes headlong out of the room, he jumps into a couple that are walking along the hall and a lively mix-up ensues.

49 Feet. Class B.

RESTRUETIS.

2840 THE HOOP AND THE LOVERS.

A young couple are seen swinging in a hammock, enjoying themselves thoroughly, when their tete-a-tete is interrupted by a small boy and girl who play a joke on the young couple by suddenly throwing a hoop over their heads. While the couple thus caught are struggling to escape, they tip over backward from the hammock, much to the delight of the little folks.

46 Feet. Class B.

2843 A RAILROAD QUICK LUNCH.

A very amusing picture, portraying some of the funny things that occasionally happen at a typical American railroad quick lunch.

53 Feet. Class B.

RESUEBARIS.

2844 A FAIR EXCHANGE NO ROBBERY.

A boatman who is about to smoke his pipe asks his friend for the loan of his cigar to get a light. After finishing with the cigar he throws it away. The owner of the cigar then takes another one and asks the owner of the pipe for a loan of the pipe in order to light the cigar. After lighting the cigar he then throws the pipe away, and thus evens up the transaction.

56 Feet. Class B.

RESUEBLAS.

2850 MR. JACK ENTERTAINS IN HIS OFFICE.

Mr. Jack is a gay old sport who is continually getting into mischief when he thinks Mrs. Jack is not likely to be around. On this occasion he is entertaining three frisky chorus girls in his office when Mrs. Jack unexpectedly appears on the scene. Mr. Jack hides the girls in various places; putting one in the safe, another under his desk, and the third in the guise of his stenographer. Mrs. Jack does not suspect anything out of the ordinary, and after receiving some money wherewith to do her shopping, leaves the office and Mr Jack with the three young ladies proceeds to have a joilification.

RESULCO.

2853 THE CRUSHED HAT.

This is a picture of the familiar episode of a lost collar button. A crusty old bachelor who is dressing for an evening out loses his collar button. He happens to have his silk hat on his head while he is creeping about on the floor looking for the button. Just as he approaches the door the maid opens it, and the hat is crushed down over the bachelor's ears.

52 Feet. Class B.

RESULTAREN.

2857 NERVY NAT.

Nervy Nat breaks into an apartment house by climbing up to the roof via the fire escape and making his way through the scuttle. He is then shown entering the apartment where he finds a bed of very comfortable appearance. Without further ado he proceeds to make use of the bed, and is soon sound asleep. The maid then enters and seeing Nervy Nat comfortably stretched out in the folding bed, quickly slams it shut and runs for a policeman. The policeman soon enters, and opening the bed finds Nervy Nat somewhat warped but still in the ring. The picture ends as Nervy Nat is being carried off to a police station.

112 Feet. Class A.

2866 A NIGGER IN THE WOODPILE.

This is a clever comedy production in several scenes. In the opening scene the hired man is complaining to Farmer Jones that the woodpile is being depleted by thieves. Farmer Jones decides to adopt drastic measures and loads one of the sticks with dynamite. In the next scene a colored deacon, one of the shining lights in the African Church, is seen making away with the wood. The next scene shows the home of the deacon, where he is taking his comfort at the kitchen fire, while his wife is busy with the washing. The loaded stick is, of course, put into the fire, and there is a terrific explosion and the building is ruined. Farmer Jones and his man appear at the critical moment and the colored thieves are given a punishment they will not soon forget.

RESUMIREIS.

2934 PERSONAL.

The original comedy production founded on an advertisement in the New York "Herald," in which a Frenchman states that he would like to meet a handsome American girl with the object of matrimony. The rendezvous is at Grant's Tomb. When the hour for the appointment approaches and he sees the great crowd of young girls waiting for him, he flees in dismay across the country, being followed, however, by the bevy of girls, and is finally captured at the point of a revolver and carried triumphantly to the nearest clergyman. This is in all respects the funniest chase picture that has ever been made.

371 Feet. Class B.

2959 A CAKE WALK ON THE BEACH.

A typical crowd of Coney Island bathers in a very ludicrous cake walk on the sand. Very amusing and very fine photographically.

133 Feet. Class B. RETAVERUNT.

2964 THE WIDOW AND THE ONLY MAN.

A new film production wherein a resourceful young widow outwits all the other girls and captures "the only man." The first scene is laid on the verandah of a summer hotel. A crowd of women are sitting about gossiping. Suddenly one springs to her feet with a pair of field glasses. In great excitement she announces the approach of a man. The glasses are passed from hand to hand, and in the midst of a critical inspection, the Only Man arrives, with his suit case, mandolin, tennis racquet, etc. In the second scene the widow arrives in her automobile. In the third scene the Only Man is shown on the verandah surrounded by a bevy of women. He is languidly playing a mandolin, while the ladies ply him cold drinks and ice cream. The widow tries to get an introduction, but the other women are unkind and refuse. The widow thereupon decides to get the best of them. How well she succeeds is shown in the next scene. The widow and the Only Man are enjoying a tete-a-tete in a corner of the verandah, while groups of sour-faced women pass by them sneering. The action then transfers to the beach, where the young man takes the widow for a canoe ride. The young man carelessly drops his paddle and they both reach for it at the same time. Over goes the canoe, and the young woman fails to reappear at the surface of the water. The young man dives for her again and again, and finally brings her inanimate body to the surface and swims ashore with her. The scene is exceedingly well done and very exciting. After the rescue the Only Man is very much in favor with the dashing young widow, and she is shown as an interesting invalid overwhelmed with flowers which the young man has sent her. Back to the Reddon to receive. Their eyes meet at the same moment! The widow topples over in a dead faint, and the Only Man falls across the counter—a laughable denouement to the romance.

2974 THE LOST CHILD.

This is an exceedingly humorous comedy chase, a little bit after the order of "Personal" and the "Escaped Lunatic," but introducing a number of very comical individual characters and following a story of actual occurrence in Brooklyn and with but few changes. A fond mother comes out of a pretty suburban residence and leaves her little boy on the lawn to play with some toys. goes back into the house, and the youngster after playing about a bit climbs into a dog kennel and goes to sleep. The mother comes out, misses the little boy and starts a frantic search about the yard. She is unable to find the child. but as she runs down toward the street she sees a man passing the house carrying on his arm a large basket. It instantly occurs to her that he is a kidnapper, and she wastes no time in violently assaulting him. The astonished man breaks away from her as soon as possible and starts to run; naturally the woman follows him, and close at her heels comes her colored cook and an old washwoman. In the succeeding scenes the group of pursuers is increased from time to time by various comedy characters—among them a fat and testy old gentleman in an invalid chair pushed by a colored boy, a "dago" with his junk cart and a nurse with a baby carriage and a one-legged boy hopping on crutches, a farmer's family who have been out shucking corn, several girls who have been gathering wild flowers. policemen, etc., until the frightened man is finally pursued by a regular mob. In one instance the flight goes over a high embankment and many funny falls result. The innocent man, frightened out of his wits, is finally captured and taken back to the house followed by the crowd of people. There the story comes to a very laughable finish—where the little boy is seen coming out of the dog kennel and joyfully playing with a pup, while the basket of the supposed kidnapper is found to contain nothing more alarming than a pet guinea pig. The photographic quality of this subject is perfect and the action very exciting and laughable throughout.

536 Feet. Class A.

RETEJADORA.

2975 THE SUBURBANITE.

(Copyrighted 1904 by American Mutoscope & Biograph Company as a Dramatic Production.)

A wonderfully successful portrayal of the trials and tribulations of life in the suburbs of a large city. Mr. Cityman and his family move from their flat into the country, and their troubles begin when the drayman smashes most of their furniture when delivering it to the house. The children are put out to play in the yard and in a few minutes are covered with mud. Mr. Cityman makes a wild dash across the country to catch his train, but arrives at the station just as it is pulling out. Humorous scenes follow in rapid-fire order. Mr. Cityman brings back a cook from the city, a tenth in two weeks' time. He is laden to the gunwales with bundles and household utensils. To make matters worse his mother-in-law arrives on the scene and attempts to dictate to the cook. The cook goes on the warpath and has nearly cleaned out the house when she is finally subdued by a roundsman and five policemen who have been called in. Completely exhausted by his awful experience, Mr. Cityman puts a sign "To Let, Furnished" on the front of the house, and with his little flock starts back to the city.

This film is of magnificent photographic value and is in every way as highclass as "The Lost Child," "Personal," "Escaped Lunatic," and other well-known features.

718 Feet. Class A.

RETEJAREN.

2977 THE CHICKEN THIEF.

(Copyrighted 1904 by the American Mutoscope & Biograph Company as a Dramatic Production)

This is a rollicking comedy of the Sunny South; full of hilarious laughter from start to finish. It opens with a large-sized view of a typical Southern darkey devouring a section of fried chicken. This is a prologue to the play, which opens with an interior view of a genuine chicken coop in which over a hundred chickens are seen sleeping on their roosts; the action is at night. Two chicken thieves creep into the coop cautiously and gather in a bagful of the plumpest fowls. They get away securely, but the theft is quickly discovered by the farmer and his son, who set an immense bear trap outside of the coop, preparatory to another visit by the thieves. In the next scene is shown a chicken dinner in a typical darkey cabin. This scene is so faithful in every detail to Southern mannerism, that it would be hard to convince the average spectator that it is not the real thing.

Emboldened by their first success, the chicken thieves go back after another load, and of course the bear trap gets in its work. The action takes place at night and the succeeding scenes are tinted to give the effect of moonlight. There is a wild pursuit through the woods and country roads by a posse of farmers, and one of the chicken thieves is quickly brought to the earth by a charge of bird shot in a tender portion of his anatomy. The other with the bear trap still on his leg manages to escape to his cabin and arrives there while a darkey dance is in progress. He is concealed in the attic. The farmers soon burst in and search the place, apparently without avail. They are about to leave when there is a terrific crash from the ceiling, and the chicken thief comes down amidst a shower of lath and plaster head first, hanging by one leg fastened in the bear trap which is caught to the rafters.

No production has ever been offered in moving pictures in which greater care has been given to the dramatic details. The Chicken Thief is generally considered a masterpiece of its kind. It is magnificent in photography throughout.

758 Feet. Class A.

RETEJIA.

2979 BABY'S DAY.

An exceedingly attractive series of scenes covering a Baby's Day from early morning until evening, when it is finally tucked in bed and the lights turned out. The morning bath, breakfast, play-hour, going visiting are some of the best features of the production. One of the most complete and most carefully arranged short subjects ever made.

458.Feet. Class B.

RETEJIERA.

2980 THE GENTLEMAN HIGHWAYMAN ..

A novel automobile hold-up in which two gentlemen bandits in fur coats and all the other characteristic automobile toggery start out in a big French touring car on a pirating cruise along the highway. Their first intended victims are a young man and woman out for a spin in a light Oldsmobile. There is an exciting chase in which the light runabout wins out, the larger machine breaking down. As a finish the country constables are notified and arrive on the scene just in time to nab the two bandits and take them away in their own machine.

312 Feet. Class B.

2987. TOM, TOM, THE PIPER'S SON.

A comedy chase based on the old and familiar jingle. Tom steals a pig at a county fair while the bystanders are intently watching a tight-rope walker and the other fakirs, and is well away with it when the owner of the pig discovers his loss, and with the crowd at his heels starts in pursuit. The chase leads over roofs and through cottages, into a hay mow and finally into a barnyard where Tom with the pig jumps into a well and is hauled out dripping wet for the finish of the scene. A lively and exciting chase of particular interest to children.

508 Feet. Class B.

2997 WANTED: A DOG.

Another up-to-date comedy chase showing how a young widow living in a New York suburb is pestered by tramps and decides to get a dog for protection. She advertises for the animal, but fails to specify just what sort of a canine she requires, and as a result on the following morning she is besieged by a crowd of people who try to sell her dogs of every imaginable breed and combination. They force their way into her house, and when she flees chase her across fields when she finally is compelled to take refuge behind the barred gates of a lunatic asylum, the production ending with the crowd clamoring outside of the gates. Next to "The Lost Child" this is probably the best comedy chase we have ever made. We guarantee the film perfect in every respect.

3005 THE WEDDING.

This is a comedy production of particular value to exhibitors showing to church or lyceum audiences. It covers the vicissitudes of a young couple on their wedding day, starting with the trials of the bride in donning her wedding apparel and going through the experiences of the groom, who is delayed by one mishap after another until he finally reaches the church where the bridal party is almost in a state of nervous prostration awaiting his arrival. The church wedding itself is shown in an exceedingly pretty scene, and the production comes to an end when the young couple part with their friends amid a shower of rice and old shoes at the railway station.

RETENUE.

3011 OSLERIZING PAPA.

An amusing little comedy scene showing how an obstreperous old father broke up a love scene by driving the young man out of the house, and how he himself was circumvented by the use of a chloroformed sponge.

8 FEEL Class B.

RETERSANT.

3019 "GEE, IF ME MUDDER COULD SEE ME NOW."

A reproduction in moving pictures of the well-known picture of the boy in the ballet girl's dressing room.

58 Feet. Class B.

RETIATORUM.

3020 THE ATHLETIC GIRL AND THE BURGLAR.

A strong young twentieth century damsel arriving home after her evening walk proceeds to take her usual exercise with the dumb-bells and chest weights. She is interrupted by a burglar who has effected an entrance while she was out. She catches him just as he is about to leave and proceeds to deal with him herself. With the assistance of an iron dumb-bell she has him thoroughly subdued and ready for the police in very short order.

103 Feet. Class B.

RETIATOS.

3029 THL DEADWOOD SLEEPER.

This is the picture which has become famous the world over as being one of the most novel comedy scenes ever made. It shows the interior of a sleeping car traveling through a mining district in the west. The people who board it are all comedy characters, and laughable incidents happen in rapid order. The culminating action of the production comes when a couple of train robbers enter the car and proceed to make a collection of the valuables. They have succeeded very nicely until they get to the berth of a strenuous old ladv who has been asserting her rights throughout the entire trip. She grapples with them without hesitation, and with the assistance of the other passengers soon has the two robbers under arrest. The Deadwood Sleeper is a series of laughs from start to finish.

RETICOLO.

20

3034 REUBEN IN THE SUBWAY.

Reuben and his girl take a trip to New York for the purpose of seeing the sights, and of course take a ride in the subway. They are first shown boarding an express train at 14th Street to take a ride to Grand Central Station, where they get out to take a local, but are crowded by a bunco steerer, who gets away with Reuben's wallet and makes him miss his train. Reuben makes a jump for the parting train, but falls on the third rail and is hauled out a complete wreck. A very exciting and laughable subject.

367 Feet. Class B.

3038 BETWEEN THE DANCES.

A short comedy scene of society life showing how a young couple steal away from the dance hall to a quiet nook in the conservatory, there to have an interesting tete-a-tete, which ends in a stolen kiss. The scenic effects showing the dancers in the distance with the little comedy in the foreground makes this subject particularly attractive.

58 Feet. Class B.

RETIFICEM

3039 THE WINE OPENER.

A pretty young society miss in evening costume opening a bottle of champagne and drinking a glass of the sparkling wine with pretty manners and with evident enjoyment.

59 Feet. Class B.

3040 THE TWO TOPERS.

Two old cronies are having a session over a bottle of wine. One falls asleep while the other is telling his best funny story and the story teller takes revenge by attempting to turn the contents of a bottle of seltzer on his friend. The seltzer bottle, however, is headed the wrong way and the joker himself is soaked.

RETINACEM.

3042 UNDER THE BAMBOO TREE.

Another short comedy subject showing how a bashful lover at a dance gives up his place with the fair maiden to a more energetic young man and is made a fool of in the presence of the entire assembly. 53 Feet. Class B. RETINACOLO.

3043 A PIPE DREAM.

A novel picture showing a young woman smoking a cigarette and dreamily blowing the smoke over the palm of her hand. As she watches the smoke the figure of a young man appears kneeling on her hand and addressing her in passionate terms. The image seems to amuse her greatly, and she tries to catch it. It vanishes just as her hand goes to seize it. 66 Feet. Class B. RETINACULA.

3044 LIFTING THE LID.

This amusing comedy production covers the experiences of a country couple who come to New York to see the sights. They start out on Broadway in the vicinity of the Metropolitan Opera House on a sight-seeing coach personally conducted by a glib young man with a megaphone. They visit in succession a Bowery dance hall, a Chinese restaurant, a Chinese opium den and an Oriental dance hall. In each place they have many laughable experiences. The exteriors of other well-known New York resorts are shown in each instance with the couple entering. Then the scene transfers to the interior. The subject is somewhat spicy, but is unobjectionable in every way and has made a decided hit wherever shown. wherever shown. 461 Feet. Class B. RETINALITE.

21

3057 MOTHER'S ANGEL CHILD.

Mother's Angel Child is the daughter of a young widow, who, as the scene opens, is expecting a call from a suitor. The child is sent to bed to be taken out of the way, but does not like the idea and retaliates by playing a number of jokes on the mother and her caller. The child makes herself such a nuisance that the gentleman leaves the house in disgust, and the mother's well-laid plans for capturing him are frustrated.

123 Feet. Class B.

RETIRANT.

3068 THE SUMMER BOARDERS.

A farcical comedy production based on the experience of a city family who go into the country on a vacation allured by the advertisements of fresh air, beautiful scenery, fine food, etc. They find the conditions quite different, and our production shows some of their most laughable experiences.

RETITELLES.

3090 FUN ON THE JOY LINE.

A rollicking comedy showing scenes in the cabin of an excursion boat plying waters in the vicinity of New York. An obstreperous Irish woman and a Dutch band furnish most of the amusement. It is full of laughter from start to finish and of fine photographic value.

330 Feet. Class B.

RETORDEUR.

3091 THE DREAM OF THE RACE TRACK FIEND.

This is a cracking good comedy production in which a race track follower after a day with the ponies goes home to his hall bedroom and dreams that he is a millionaire yacht owner. The subsequent pictures show him entertaining his friends (as he dreams it) aboard his yacht in New York Harbor. The start is made from the rendezvous of the famous yacht club at the foot of East 23rd Street, and an \$80,000 private yacht, one of the best known in New York waters, is used in the succeeding scenes. Many amusing incidents happen on the boat passing around the New York Harbor front, showing in the background, among other interesting things, the Williamsburg and Brooklyn Bridges, the Statue of Liberty and the skyscrapers at the lower end of New York. After a hilarious champagne dinner the hero proposes a toast to his friends, and while attempting to make a speech over the stern of the boat he loses his footing and falls, as he dreams, off the boat into the waters of the harbor. At this point, however, the picture goes back into the hall bedroom and the unfortunate fellow is seen falling from his bed into the foot bath on the floor. A most ludicrous and effective finish.

627 Feet. Class A.

RETORNABAN.

PRODUCTIONS.

2714 LOVE AND JEALOUSY BEHIND THE STAGE.

A dramatic subject in several scenes. The first two show a manager's office, where various girls are tried in dancing and singing. The following scenes are on the stage. One of the girls accepts the attentions of the clown in the pantomime and becomes betrothed to him. She is fickle, however, and the clown catches her in a love scene with a stage "Johnnie." The clown, infuriated at the sight, secures a revolver and shoots the young man, making a very sensational finish.

256 Feet. Class B.

GAUWDIEF.

2418, 2419, 2420 THE AMERICAN SOLDIER IN LOVE AND WAR.

These three scenes are to be used in connection with war views, to make a complete story in one film for projection. The first scene shows the young American officer parting with his sweetheart and starting for the Philippines. The second shows the regiment leaving its post to embark on the transport—then comes a fight in the brush, then the wounding of the young officer; his capture and rescue by a Filipino girl, and finally his meeting the sweetheart and her father in the Filipino hut, where he has been nursed back to life.

161 Feet. Class B. (2418 "Garzatorl.") (2419 "Garzatura.") (2420 "Garzava.")

2427 THE UNFAITHFUL WIFE-"THE LOVER."

The first of a dramatic series of three pictures. Here the young husband comes home unexpectedly and finds his wife entertaining a strange man. whom he orders from the house.

51 Feet. Class B.

GARZOLINO.

2428 THE UNFAITHFUL WIFE—"THE FIGHT."

The young wife has stolen away with her lover, and the two are seen in a dance hall drinking. The husband enters, attacks his wife's companion, and a fierce fight ensues, resulting in the husband's ejection from the place.

GARZONES.

2429 THE UNFAITHFUL WIFE-"MURDER AND SUICIDE."

The husband and wife are at home again. He implores her to give up her lover, but she laughs at him. He becomes desperate, and she draws a revolver to protect herself. The husband takes the revolver from her after a struggle and then shoots her twice. Having satisfied himself that she is dead, he puts a bullet through his own brain.

52 Feet. Class B.

GARZONEZZA.

2433 A SEARCH FOR EVIDENCE.

This is a novel and very effective arrangement of seven scenes—to give the effect of the search of a detective and a discarded wife for the evidence necessary to secure a divorce. The two walk down the hall and look through the keyhole of the various doors. As the woman looks through each keyhole, the picture shows what she sees—(a) A young husband walking the floor with a baby; (b) a farmer trying to light the electric light with a match; (c) an old maid preparing to retire; (d) a doctor and nurse attending a patient; (e) a poker game in full blast, and finally the guilty pair, the husband and his paramour. The picture shows the detective breaking in the door, and then the interior of the room, with the detective and the wife breaking in, and an exciting denouement when the wife confronts the woman. All exceedingly well acted.

217 Feet. Class B.

2442 THE KIDNAPPER-"AT WORK."

The first of an intensely dramatic series of three pictures. Here we see the kidnapper entering the home. The mother is felled by a blow and the child seized and carried off. The father returns just too late to catch the villain.

46 Feet. Class B.

GASBRANDER.

2443 THE KIDNAPPER-"IN THE DEN."

Here we find the little child on a pallet of straw. The kidnapper, intoxicated, catches the little boy in an attempt to escape and cruelly thrashes him with a heavy whip.

54 Feet. Class B.

GASBUIS.

2444 THE KIDNAPPER-"THE RESCUE."

The kidnapper is continuing his abuse of the child, when the father, who has discovered his whereabouts, rushes in. A fierce fight ensues, in which the kidnapper gets his just deserts. The mother arrives on the scene, and her meeting with the child is very effective. The entire series is well acted and of a superior quality photographically.

52 Feet. Class B.

GASBUIZEN.

2446 THE WAGES OF SIN. A-"MURDER."

Showing a den of thugs. A young girl, the wife of one of the thieves, tries to persuade him to forsake the life he is living. He attacks her and strangles her. A very sensational and dramatic scene.

51 Feet. Class B.

GASCHETTE.

2447 THE WAGES OF SIN. B-"RETRIBUTION."

This is a sequel to 2446. A young clergyman, who has come to the rescue of a young woman, but who arrives too late, engages in a hand-to-hand conflict with the ruffian and is rapidly beating him, when another thug enters and attempts to shoot the clergyman. The latter knocks the revolver away, and the bullet, flying wide of its mark, kills the murderer. Police break in in the meantime and capture the second thug. Both scenes are well acted and can be recommended as examples of this class of subjects.

GASCO.

GASCO.

2610 KIT CARSON.

This subject is a production upon which was spent a great deal of time and money. It was taken amid scenery of the wildest natural beauty and enacted with the greatest possible fidelity to the original. The costumes, arms, log cabins, etc., are all historically correct. The story embodies the adventures of the greatest of all the American scouts and pathfinders, "Kit Carson," his life in the wilderness, his hand-to-hand conflicts with the savage Indians, his hair-breadth escapes and his safe return to his log cabin home in the clearing. The subject is absolutely a novelty in moving pictures.

I. MORNING IN THE WILDERNESS. As the dawn breaks, Kit Carson and his fellow trapper are seen awakening from their pine bough couches. They wash at the brook, start a fire and prepare their frugal meal. This finished, they remove all trace of the fire, arrange their packs, take their rifles and start off into the depths of the forest.

2. INDIANS FIND THE TRAIL. The same scene. The trappers have departed, and a band of painted Indians appear. They discover the trail of the trappers, and after a brief conference start out after them.

3. IN CAMP FOR THE NIGHT. Here we see Kit Carson and his companion, fatigued by the weary tramp of the day, locating their camp by the side of another stream. The evening meal is cooked and the trappers lie down to sleep.

another stream. The evening meal is cooked and the trappers lie down to sleep.

4. THE NIGHT ATTACK. While Kit and his companion are asleep, the Indians make their treacherous attack. The fight is short and bloody. Three of the savages are laid low, but Kit's companion is killed and Kit himself after a terrific struggle, is taken captive and bound.

5. Over the Log. Here we see the exultant savages and their captive threading their way through the dense growth of the forest. They come to a stream which is spanned by a large birch log. Over this the Indians pass in single file, followed by Kit, his arms bound but all senses alert. One buck brings up the rear. As Kit reaches the center of the log, he engages the attention of the buck for an instant, then quick as a flash topples him into the water, and springing into the water on the opposite side, Kit is lost to view. The other Indians come running back and plunge through the water in their eager search for Kit.

6. THE CANOE CHASE. A wild river. On either side immense pine trees. Around a distant turn Kit is seen coming in his canoe, paddling for dear life. He is followed by three other canoes, filled with Indians, all paddling desperately. Kit fires at the foremost canoe and all disappear around another bend

of the river.

7. Arrival of the Indian Scout. Farther down the river an Indian scout is seen rapidly approaching in his canoe. He runs his frail craft ashore and tells his companions of the coming of Kit.

8. ATTACK ON CANOE AND SECOND CAPTURE OF KIT. The Indians who have been warned in the preceding scene, hide in ambush. Kit comes along in his canoe unconscious of this new danger. As he comes opposite the ambush, the savages, naked save for their breech-clothes, jump into the water, overturn the canoe, and after another thrilling conflict the intrepid Kit is again a prisoner.

9. In the Indian Camp. This is a remarkable scene. Here we have the Indian village, with its skin-covered tepees. Squaws and their papooses, young bucks and Indian maidens are seen at their various occupations. Here we have real Indian life. Kit is brought into camp by his captors and his advent creates great excitement. He is tied to a tree and subjected to various tortures and indignities, which he bears with undaunted mein. Even when tomahawks are hurled at his head he does not falter. Night comes, and the life of the village is stilled. Kit is guarded by one brave, who sleeps on his rifle by the fire Death seems very near, but help is near at hand. An Indian maiden, moved to compassion by his condition, severs his bonds and once again Kit is free.

10. THE HOME IN THE WILDERNESS. Here we see Kit's rude log cabin in the clearing. His wife and children are busy with household affairs and eagerly watching for the return of the father. A little girl runs in with the glad news, and soon Kit stalks in and is quickly overwhelmed by the loving embraces of his

wife and babies. 1,184 Feet. Class A.

GATTERZINS.

2611 THE PIONEERS.

This is another frontier picture taken in the wilderness with the greatest possible care as to detail. It shows the massacre of a settler and his family by the Indians, the burning of his cabin, the captivity of a little girl and her final rescue by Kit Carson and his scouts.

- I. THE HOME IN THE WILDERNESS. Here we see the settler with his wife and babies in his rude log cabin in the wilderness. A pretty scene of domestic felicity.
- 2. Burning of the Cabin and Murder of the Settlers. A little girl runs in with the alarm. The door is quickly locked and barred and the long rifle appears at the loop-hole and is frequently fired. The Indians gradually close in on the ill-fated home, and finally have it ablaze from a fire of brushwood. The door is then battered down and the entire family, with the exception of the little girl, cruelly murdered.
- 3. DISCOVERY OF THE BODIES. THE OATH. Kit Carson and his scouts come upon the scene, find the ruins of the cabin and the mutilated bodies, and vow an oath of vengeance. A very impressive scene.

- 4. Crossing the Mountain. The Indians, with the captive girl, are seen crossing a mountain trail.
- 5. THE TRAPPERS ON THE TRAIL. The same scene as No. 4, showing Kit Carson and his men following the trail. The scenery is very wild and picturesque.
- 6. RESCUE OF THE CHILD FROM THE INDIANS. This is the last picture of the series, and shows Kit Carson and his scouts in a fierce fight with the Indians, and the rescue of the little girl.

 610 Feet. Class B. GATTESCHE.

2805 THE GREAT BALTIMORE FIRE.

Showing the burning buildings with firemen at work and including a number of panoramic views of the ruins, ending with a fire engine buried in a mass of wreckage.

368 Feet. Class A. RESTONS.

2855 BATTLE OF THE YALU, NO. 1.

This is the first scene in the Japanese-Russian war film. The action throughout was conducted upon strict military lines and with the utmost seriousness. The troops engaged consisted of several battalions of infantry, correctly uniformed and armed, with a battery of field artillery, a battery or rapid-fire guns and a small detachment of Cossacks. The picture was taken during severe winter weather, the ground being covered with snow and the entire surroundings similar to those which prevailed on the battle ground in Manchuria during the engagements of the early spring. In the first scene the Russians are shown on the crest of a hill where they are attacked by the Japanese, consisting of infantry and machine guns. The Japs storm the hill, but are forced to retreat when the Russians bring up reinforcements in the shape of heavy battery field artillery, and when the action is finished the ground is covered with the dead and wounded.

131 Feet. Class A.

Note.—The complete production of "The Battle of the Yalu" is sold in either 626 or 400 foot lengths.

2847 BATTLE OF THE YALU, NO. 2.

This is the second scene of the battle, showing the Russian battery coming up at a gallop and getting into action for the bombardment of the Japanese position on the hill.

197 Feet. Class A. RESULCABO.

2848 THE BATTLE OF THE YALU, NO. 3.

The third scene in the battle picture, showing the attack by the Japs on the Russian outpost in front of the blockhouse. The blockhouse is fired by bursting shells, and in the midst of the confusion the Japs make a fierce charge, dislodge the Russians and capture the position.

102 Feet. Class A. RESULCAMUS.

2846 BATTLE OF THE YALU, No. 4.

This is the final scene of the "Battle of the Yalu" picture, showing the capture of the battery by the Japs after a spirited charge and hand-to-hand conflict.

194 Feet. Class A. RESUIVRE.

2864 OUT IN THE STREET.

This is a splendid melodramatic subject and acted by most capable people. The opening picture shows the home of a poor woman whose last resources have been exhausted. She is left with no means of support for her two small children, one of them a baby in arms. In order to save the baby's life, she decides to leave it at the door of some rich person, and the first scene closes where she places her baby in a basket and goes out into the winter night. Next scene is a raging storm, when the poor woman leaves her baby at a millionaire's door. child is taken in, and the subsequent scene shows how gladly it is received by the childless wife of the rich man. The next scene shows what has occurred in the home of the poor woman while she has been away. An eviction takes place, and all of her goods are thrown into the street and her two-year-old child placed on top of the heap and left at the mercy of the storm. A policeman rescues the child and takes it to a place of safety, but when the mother comes back she finds her second child gone and her little home in ruins. In desperation she rushes back to the home of the rich man where she has left the baby and, exhausted with cold and hunger, she faints on the doorstep. She is there discovered by the benevolent millionaire and is taken into the house, revived and her baby restored to her. The millionaire and his wife accompany her back to her home, and there the picture comes to a happy ending when the second child is restored to her by the policeman and her rent is paid and she is left with sufficient means to take care of her two youngsters. This picture has made a tremendous hit wherever it has been shown. It has excellent photographic quality from start to finish. 640 Feet. Class A. RESUMERONT.

2932 SLOCUM DISASTER.

A sensational film made up as follows: 1st, A view of the Grand Republic, sister ship of the General Slocum, carrying a big crowd of excursionists; 2d, A view of the work of the police in recovering bodies from the wreck; 3d, A short view of the scenes at the church and morgue, and finally a graphic view of a diver descending into the wreck.

350 Feet. Class A.

RETALIAVIT.

2933 HOLLAND SUBMARINE BOAT TEST.

A remarkable series of evolutions of the Holland Torpedo Boat Co.'s submarine boat, the identical in this picture having been purchased by the Japanese Government. In one scene the boat is shown rising and diving like a porpoise.

425 Feet. Class A. RETALLABAN.

2939 THE MOONSHINERS.

A stirring story of primitive life in the Kentucky Mountains. In 10 scenes, as follows: 1. The Mountaineer's home. Taking the illicit whiskey to the "blind tiger." 2. The Revenue Spy. On his search for evidence in the mountains. 3. Securing evidence. The revenue spy witnesses a trade of corn for whiskey. ters, they start for the still. 5. Return of the moonshiner. He drives back from 4. The revenue officers receive the alarm. Arming themselves with Winchesthe "blind tiger" with his family and starts for the still. 6. Through the blue grass. The moonshiner's wife accompanies him a short distance toward the still. 7. The still. Showing a typical "mountain dew" distillery in full operation. 8. The look-out surprised. The revenue officers overpower the moon-

shiners' sentinel after a fierce struggle. 9. The fight at the still. The revenue officers raid the still and a pitched battle with Winchesters ensues. 10. The law vindicated. The leader of the moonshiners is shot down and killed, despite the efforts of his faithful wife to save him.

960 Feet. Class A. RETANGEBAT.

2946 BEYOND THE DANGER LINE.

Typical view of the crowded beach at Coney Island on a warm summer afternoon. A young girl swimming ventures beyond the danger line and is caught in the undertow. She has gone under twice before the life guards reach her. She is finally rescued, however, and taken to the shore, where a crowd of bathers are anxiously watching and applauding the rescue.

RETARDADA.

2968 THE HERO OF LIAO-YANG.

A young Japanese officer interrupted from the quiet pleasures of his home life by official notice to join his regiment at once, swears fealty to his Emperor on the sword of his ancestor, and in a characteristically unemotional way bids farewell to his wife and children. The following scenes find him at the front, where he is intrusted with a deed of desperate daring—the carrying of a message through the enemy's country to the commander of the second Japanese army. In the accomplishment of this feat he is severely wounded and captured by Cossacks, but, though seriously wounded, manages to devour the paper upon which the despatch is written. He is taken to a Russian field hospital, and there, by feigning death and with the assistance of a faithful Chinese coolie, escapes and arrives at the headquarters of the second army while the "Battle of Liao-Yang" is raging. In the midst of terrific cannonading and shells bursting about in every direction, he hands his despatch to the officer commanding and is decorated upon the field with the emblem of highest honor in Japan, taken from the breast of the general himself.

RETEGETIS.

2950 FIGHTING THE FLAMES—DREAMLAND.

A condensed view of the big fire show at Dreamland, Coney Island's mammoth new resort. Several snapshots are first shown of the comedy scenes in the street, and then comes the parade of the fire fighters, and finally a complete view of the conflagration, of the arrival of the firemen and their work with the scaling ladders, nets, etc., in rescuing people from the burning building. As a climax to the film, a close view is given of people jumping into the net.

RETARDATIF.

2983 ACROSS THE SUBWAY VIADUCT, NEW YORK CITY.

A splendid railroad picture showing a number of subway trains running at high speed across the Viaduct at 125th Street from tunnel to tunnel. Of remarkable photographic quality.

152 Feet. Class B. RETEMBLADA.

2992 THE NIHILISTS.

A stirring dramatic production based on the internal troubles of Russia. Through the machinations of a spy a Polish nobleman is dragged away from his family, exiled to Siberia and dies from the effect of inhuman treatment en route. His two sons and a daughter determined to avenge the father's death and join the Nihilists. The Governor of the province is condemned to death by the Revolutionists and the eldest son is chosen by lot to be the assassin. He makes his attempt by hurling a bomb at the Governor's carriage just outside of the gates of his country place. The bomb falls short and the young man himself is killed

Attention should be called to
the film THE HERO OF
LIAO-YANG as it well may
represent AM&B's earliest
attempt to make a two-reel
picture. Not only is its length
sufficient to be considered so
by standards of those days,
but also the reels that were
sent to Washington for
copyright were marked "Part
One" and "Part Two."

by the explosion. His task is then taken up by the brother and sister, who succeed in gaining admission to the Governor's palace on the occasion of a State levee. Here the fatal bomb is hurled and the Governor is killed and buried beneath the ruins of his palace. The action is in the highest degree sensational and parts taken by most competent dramatic people. The film is clear, sharp and without defeats without defects. 841 Feet. Class A. RETENGAIS.

3010 SPIRIT OF '76.

This is a reproduction of the famous painting by the same title and was made to illustrate chorus of the well-known song, "Bunker Hill." 59 Feet. Class A.

3041 A BALLROOM TRAGEDY.

The scene shows the hall of a private residence with the dance progressing in the distant parlors. A young couple are seen quarrelling, and the young man discards his fiancee for another fair charmer. The rejected girl goes away in a rage, but returns just in time to witness a scene between her lover and her rival. Infuriated at the sight she draws a stiletto from her gown and stabs the unfortunate girl who has usurped her place. 52 Feet. Class B. RETINACLE.

3055 THE FIREBUG.

Unquestionably the most intense dramatic production in moving pictures. The Firebug, a degenerate and pervert, makes his way into a suburban home with intent to rob. After the manner of his kind he starts a fire in the cellar to throw the house into an uproar leaving him free for his work. He is discovthrow the house into an uproar leaving him tree for his work. He is discovered, however, by a little child, and in order that she may not give the alarm he seizes her and makes his escape with her in his arms through the cellar window. The father, after a hard fight with the flames, organizes a pursuing party, and a dramatic chase ensues, the Firebug being finally brought to bay in an old barn, where he uses the child as a shield against the bullets of his pursuers. He is finally brought down by the father, who leaps upon him from the barn window, and of the restriction hand to band structure he is killed by a bullet from a revolute. and after a terrific hand-to-hand struggle he is killed by a bullet from a revolver in the hands of one of the pursuers. The reunion of the little girl with the father and mother forms a dramatic climax to the production. The scenic effects throughout are magnificent. The first part of the production is colored without extra charge. Photographically, the Firebug is one of the most perfect moving picture ever made. 628 Feet. Class A. RETIPED.

3056 THE MUTINY ON THE POTEMKIN.

A reproduction of the historic scene on the Russian Battleship Kniaz Potemkin in the Baltic Sea. The sailors have revolted against their officers, killing a large number of them and taking possession of the battleship. Exceedingly well done and full of dramatic interest. 199 Feet. Class B.

3058 MOBILIZATION OF THE MASSACHUSETTS STATE TROOPS.

A series of scenes covering military life in camp and field during the mobilization of the entire Massachusetts State Guard at Westfield. RETIRASSES.

3062 DEPARTURE OF PEARY FOR THE NORTH POLE.

Showing the famous Arctic explorer with his new ship, the Roosevelt, on the occasion of their departure from New York. A fine picture of Peary and his crew is given. 239 Feet. Class B. RETIRERIEZ.

29

3069 A GERMAN TORPEDO BOAT IN ACTION.

A splendid picture of one of the famous terrors of the deep running at full speed and discharging torpedoes at the enemy, a subsequent explosion being shown in a very effective manner.

215 Feet. Class B.

RETIVETE

3071 THE RIVER PIRATES.

A sensational production of unusual merit based on the much talked of feat of the river pirates in Long Island Sound when they succeeded in getting away with an 800-pound safe containing \$25,000 in money and valuables. Our production tells the complete story from the inception of the plot through its execution to the final roundup of the river pirates by the harbor police after an exciting pistol battle.

837 Feet. Class A.

RETOCADA.

3085 THE HORSE THIEF.

A splendid sensational production taken at the famous Westchester Stock Farm of Mr. Sidney Holloway and showing cross-county runs and water jumping on Mr. Holloway's string of blue ribbon winners. The story of the production is as follows: A young woman out for a ride on a handsome saddle horse stops at a wayside shanty for a drink and is followed by a horse thief who hangs about the stables and secures the animal after overpowering one of the grooms. He is immediately pursued by the owner of the estate with his stable hands, all handsomely mounted, and is only captured after a most exciting run. The leading part of the production is taken by Miss Laura Burt, recently leading lady with Sir Henry Irving.

650 Feet. Class A.

RETONOS.

3087 A GERMAN WARSHIP IN A HEAVY SEA.

A fine picture of a small German cruiser under full headway in a hurricane. The immense waves cover the vessel from bow to stern. Of magnificent photographic value and easily the most remarkable marine view ever made.

160 Feet. Class B. RETORCHER.

3088 THE COURSE OF TRUE LOVE.

A "heart interest" dramatic production embodying several very startling and unusual features. The picture opens with a pretty home scene in which a young girl announces her betrothal to some of her assembled friends. The young people are making merry over the occasion, and a game of blind man's buff is suggested, and during the game the young lady's fiance catches one of the other young ladies, and under the impression that he has his own sweetheart kisses her. The bride-to-be sees it and leaves the house in a rage. The others thinking it a joke do not follow her, and she attempts to take her life in three different and equally spectacular ways. In the first instance she attempts to jump from the high bridge over the Harlem River, New York City, and, secondly, she throws herself in front of an oncoming express train, and in the third she jumps from a ferry boat in the harbor. In each case there is a thrilling rescue. The last scene shows the young girl in the hospital, where her friends find her and where her lover explains his conduct and is forgiven.

538 Feet. Class B.

RETORDAGE.

CHILDREN.

2362 "I WANT MY DINNER."

This is a remarkable "child picture." At the opening a chubby two-year-old boy is seen screaming and crying for his dinner. A big bowl of food is then placed before him, and he proceeds to devour it as if he had had nothing to eat for weeks.

86 Feet. Class A.

GARROTING.

2497 "WHAT ARE THE WILD WAVES SAYING, SISTER?"

This is a capital reproduction of the famous picture, which shows a small boy and girl at the seashore gazing at the waves. The action is very natural and very comical. Certainly a "hit" picture.

54 Feet.—Class A. GASPILLONS.

2499 THE SAND FORT.

A happy group of children building a sand fort. The camera is placed low, so that the surf is very good and the composition excellent. A small American flag on the fort is held out by a stiff breeze and adds animation to the scene.

61 Feet. Class B.

GASRAUM.

2500 THE SAND BABY.

This is the same child which made such a good subject in "I Want My Dinder." Here he is seen busily making pies with his pail and shovel in the sand on the beach. Figure large.

58 Feet. Class B.

GASSE.

2567 WEIGHING THE BABY.

A pretty domestic scene showing the proud father, with the assistance of the nurse and doctor, tying the little one in a towel and weighing it with a spring scale.

77 Feet. Class B.

GASTRULA.

2626 TOODLES AND HER STRAWBERRY TART.

This is a "hit" picture. Toodles and her mamma are shown in a street car. Toodles places her strawberry tart on an adjoining seat while she eats her banana. A tall and immaculately dressed swell comes in and sits down on the tart. Toodles at first thinks it is a joke, but as soon as she realizes her tart is spoiled she starts to cry and shriek. The dude jumps up and, bringing around the tails of his coat, shows the havoc wrought by the accident. A thoroughly funny and cleverly enacted scene.

56 Feet. Class B.

GAUCHHEIL

2636 FEEDING THE LLAMAS.

A little golden-haired boy, son of the keeper, is shown in the cage of the Llamas, driving them about and then feeding them. A very attractive scene.

124 Feet. Class B. GAUDELIA.

637 THE DANCING BEAR.

Showing a Russian bear which bounds up and down on its four paws until it is fed. Children are shown feeding the animal and enjoying its strange antics.

50 Feet. Class B.

GAUDENTIUS,

2638 AN IMPARTIAL LOVER.

A cunning little three-year-old chap sitting between two little girls and making love to them impartially. One of the little girls is exceedingly shy, and her actions are extremely ludicrous. An unusually fine subject.

77 Feet. Class A. GAUDENZIO.

2646 TOODLES' TEA PARTY.

Toodles has a tea party and invites her small brother. He is greedy, however, and steals Toodles' cake. Toodles objects and beats her brother over the head until he gives up the cake. An excellent children's picture.

102 Feet. Class B. GAUDIEBEN.

2647 TOODLES RECITES A RECITATION.

Toodles and her brother are playing school. Brother recites and Toodles wants to, too. She starts, but the brother throws some ink on her new dress and Toddles is overcome with grief and indignation.

66 Feet. Class B. GAUDIMONIA.

2685 A JUVENILE ELEPHANT TRAINER.

Showing a golden-haired youngster not over four years of age putting two enormous elephants through various tricks, feeding them apples, etc. The lad is fearless in his efforts to push the huge beasts about when they do not obey. Beautiful photographically and of great interest throughout.

192 Feet. Class B. GAULSPANN.

2845 RAPID FIRE DRILL.

Showing a company of cadets ranging in age from eight to twelve years, in a clever drill with a rapid-fire gun.

66 Feet. Class B. RESUENAS.

2943 A LIGHT-WEIGHT CONTEST ON THE BEACH.

Two five-year-old urchins in bathing suits in a burlesque prize fight on the sand at Coney Island.

58 Feet. Class B.

RETANTIBUS.

2944 A SEASHORE BABY.

A large size figure of a year-old baby playing in the sand on the beach at Coney Island.

74 Feet. Class B. RETAQUES.

2945 THE SWIMMING CLASS.

A crowd of youngsters bathing in the surf at Coney Island—some of them being instructed in swimming by their elders.

103 Feet. Class B. RETARDACAO.

2947 ALONE.

A small child in the surf at the seashore. The child is evidently frightened at the rushing waves and stands terrified until a larger wave than usual comes along, whereupon the child turns and runs toward the shore.

68 Feet. Class B.

RETARDADOR.

2949 THE FIRST BABY.

Large sized figures of the young mother and father playing with their infant on the sand at Coney Island.

47 Feet. Class B. RETARDARON.

2953 TWO BOTTLE BABIES.

A dainty seashore picture, showing a young girl feeding a puppy with a nursing bottle. Her little brother, who also feeds from the bottle, stands by and tries to take the bottle away from the dog.

36 Feet. Class B. RETARDING.

2954 THE CHILDREN IN THE SURF.

A crowd of children, mostly youngsters under six years of age, paddling in the surf at Coney Island.

196 Feet. Class B. RETARDO.

2955 THE BABY AND THE PUPPIES.

A large size view of a pretty baby playing with half-dozen little puppies on the sand at the seashore. The action is very cunning and the surroundings exceedingly attractive.

110 Feet. Class B. RETASACION.

2958 CONEY ISLAND POLICE PATROL.

An amusing seashore scene in which a couple of fat papas act as horses on a juvenile patrol, while the little fellows in their bathing suits are equipped with policemen's caps and clubs. They arrest a disorderly youngster after a terrific combat and carry him to the temporary police station in a tent on the sand.

105 Feet. Class B.

RETATUROS.

SPORTS.

2357 RUN OF THE N. Y. CITY FIRE DEPT.

A splendid and exciting run among the skyscrapers. Taken for the city's 250th anniversary celebration.

88% Feet. Class B.

GARROCHON.

2377 CORBETT-McGOVERN FIGHT.

A thoroughly realistic and very hotly contested representation of the original contest. Clear, sharp and distinct. Sold by rounds if desired.

723 Feet. Class B. GARRULOUS.

2378 DOWN THE BAMBOO SLIDE.

An amusing picture of a new laugh-raising device at Luna Park, Coney Island. 60 Feet. Class B. GARRUNCHO.

2426 CATCH-AS-CATCH-CAN WRESTLING BOUT.

A very exciting contest between two well-known metropolitan wrestlers. It is full of fast work and scientific wrestling.

GARZO.

2479 A FATAL ATTEMPT TO LOOP-THE-LOOP ON A BICYCLE.

Showing the entire catastrophe resulting from the attempt of William Gorham to ride around a loop the loop on a bicycle at Luna Park. While the enormous crowd watches him, he comes down the slide with the speed of the wind, circles the loop, but as he sees the bottom his wheel swerves from the path and the rider crashes into the framework of the structure. Attendants rush up and carry away the injured man.

39 Feet. Class A.

GASLEIDING.

2563 REPRESENTATION OF JEFFRIES-CORBETT FIGHT.

This is without doubt the finest fight film ever made. It was photographed by electric light, under the exact conditions which prevailed at the original contest, and the fighting is fast and furious throughout and has made the biggest kind of a hit on its merits as a fight.

GASTRONOMO.

2683 HARVARD VS. PENNSYLVANIA.

An exciting series of views of the great football game at Franklin Field, showing the entrance of the crowds, the mascots, the men going on the field, the excited crowds at moments of fast play, and a number of snap shots of the most interesting plays during the game.

GAULODE.

2925 RUNNING OF THE BROOKLYN HANDICAP, 1904.

This is in every respect one of the most interesting horse race pictures ever made. Our photographers had the advantage of a clear day, and the race was one of the greatest ever run in the United States. Having had four cameras at the track, we were able to secure: 1st, A view of the horses leaving the paddock and the parade to the post. Second scene shows the horses lined up before the barrier and the efforts of the starter to get the high-strung animals in line for a fair start; this scene ends with the start proper. The next scene shows the pack coming down the stretch on the first time by, well bunched and racing at tremendous speed. Next scene shows all the horses on backstretch, with Hermis and Irish Lad, the two favorites, racing ahead like a team. The next scene

shows the horses rounding the turn on the homestretch, with "The Picket" creeping up on the inside. Then the finish comes, with "The Picket" winning by a neck. A close view is then given of "The Picket" in the hands of the rubbers. Throughout the different scenes a very good view is given of the enormous crowd which throng the track for this, the first, and probably the greatest race of the season.

RETAJARIA.

2931 AUTO BOAT RACE ON THE HUDSON.

Showing the "Standard," "Fiat," "Shooting Star," "Hard Boiled Egg" and other crack auto boats in the race for the American championship at the Columbia Yacht Club.

157 Feet. Class A. RETALLIABO.

2935 SPEED TEST OF THE BOAT "TARANTULA."

W. K. Vanderbilt's turbine flyer running 36 knots per hour in test on Long Island Sound.

64 Feet. Class B.

RETALLARAS.

2937 PANORAMA OF RACE TRACK AT ST. LOUIS.

A splendid view of the great throng who witnessed the running of the World's Fair Handicap at St Louis.

110 Feet. Class B. RETAMAGE.

2940 AUTOMOBILING AMONG THE CLOUDS.

Taken during the mountain climbing contests on Mt. Washington. A series of interesting views showing various makes of American and foreign machines speeding over dangerous places in the mountain passes.

566 Feet. Class A

RETANGIMUS.

2942 COACHING IN THE WHITE MOUNTAINS.

Taken in front of Bretton Hall—the largest summer hotel in the White Mountains. Showing a turnout of the coaches and various equipages maintained in the hotel livery.

159 Feet. Class B.

RETANNILLES.

2948 THE RACING CHUTES AT DREAMLAND.

A new view of this popular seaside sport, showing a number of boats racing down the chutes side by side.

RETARDAMUR.

2961 A SWIMMING RACE AT CONEY ISLAND.

Several expert swimmers in a short distance race.
42 Feet. Class B.

RETAXABO.

2971 THE GREAT INTERNATIONAL AUTOMOBILE RACE FOR THE VANDER-BILT CUP.

By special arrangement with the committee of the Automobile Club of America, we were given preferred positions at three different points on the course during the automobile race for the Vanderbilt cup. A most exciting picture throughout, showing the most dramatic features of the event. As a picture it is much more interesting than any automobile race that has ever been made, as apparently no effort was made to keep the great crowds off the road, and as each car comes along the spectators press back on either side, forming a narrow lane through which the machines race at a speed of seventy miles an hour. In looking at these pictures it seems a miracle that more people were not injured. The photographic quality of the film is all that could be desired, and even when close to the camera the race was clear and sharp. This subject will be sold in any length desired.

192 Feet. Class A.

RETEINDRE.

35

2982 AUTOMOBILE RACES AT ORMONDE, FLA.

Thrilling pictures of the great auto races on the hard sand beach at Ormonde, showing all the freak racers running at the highest speed.

229 Feet. Class B. RETELLIES.

2993 MIDWINTER BATHING.

This astonishing picture was made at the "L" Street baths, Boston, in midwinter, the temperature being only a few degrees above zero. A number of sturdy men in bathing trunks are first shown playing on the ice, some of them having skates attached to their bare feet and others playing hand-ball. After their exercise they run along the shore, upon which the ice hummocks are piled high and plunge from the end of the ice-covered pier into the freezing waters of the bay. During the entire picture the frosty breath of the men is plainly discernible. The film is of the very best photographic value, and the subject in every way one of the most remarkable we have ever made.

RETENIDAS.

3013 AL TRELEOR IN MUSCLE EXERCISES.

A splendid series of physical culture exercises by the famous ex-Harvard oarsman. Magnificent photographically.

8 Feet. Class B.

RETESASEN.

3036 A SATURDAY AFTERNOON WITH THE NEW YORK ATHLETIC CLUB AT TRAVER'S ISLAND.

This is a beautiful production covering an athletic meet at the summer head-quarters of the popular New York Athletic Club. The opening scene shows the arrival of the New York trains at the suburban station near the grounds and the departure of the busses and private rigs. Next the crowd of city folks are shown pouring in the main gates of the attractive grounds on Traver's Island. A panoramic view of the water front and the athletic field is given, showing interesting events such as one hundred yard dash, hurdle jumping, hammer throwing, high jumping, pole vault, swimming, etc. After the races another view is given of the crowd, showing various parties having luncheon on the lawn. The film throughout is of extraordinary photographic value, and the whole production is one in which we take a great deal of pride.

RETIENS.

3073 THE LEAP FROG RAILWAY.

A striking picture of Coney Island's latest and most hair-raising novelty, "The Leap Frog Railway," in which two trains meet in head on collision one passing over the other.

121 Feet. Class B.

RETOCANDO.

3085 LUDLOW'S AERO-PLANE.

A series of splendid views of the great kite-shape flying machine. The latest thing in air navigation in the Metropolis.

107 Feet. Class B. RETOLLEBAT.

A KENTUCKY FEUD

THE CREAT HATFIELD-MCCOY BUELS
SHOWN IN MOVING PICTURES

accommodate and an accommodate and accommodate

PRESS OF
M. FAY HAWLEY
184 WILLIAM STREET
NEW YORK

227

A KENTUCKY FEUD

THE GREAT HATFIELD-McCOY DUELS SHOWN IN MOVING PICTURES

The state of the s

Another Sensational Biograph Romance of the Order of the Famous "Moonshiners"



A Wonderful Production in Photography and Action

LENGTH 675 FEET, CLASS "A"

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

II East 14th Street, New York City.

A KENTUCKY FEUD

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The enormous success of "THE MOONSHINERS," now the most widely known and most popular film ever made, has led us to produce another similar subject; and in the "KENTUCKY FEUD" we believe we have equalled and, in some respects, excelled the "THE MOONSHINERS." The scenes of the feud are laid, as before, in the picturesque Kentucky mountains, and in each section of the film the background is a picture by itself. The old mountain houses are in the same condition they were a hundred, years ago, and every costume and property is absolutely the real thing.

The story is based on the historic feud of the Hatfield-McCoy clans, both of which are now about exterminated by years of duels and assassinations. Nowhere in the world, except possibly in Corsica, has warfare between two families been



carried out to such bitter extremes, and it is well known that no process of law has been able to prevent the ever-recurring bloody battles.

Throughout our production runs the romantic love story of Jim Hatfield and Sally McCoy, and the culminating scene of the tragedy is a duel to the death with bowie-knives between the girl's brother and her lover, witnessed by the girl herself. As in all such feuds, the origin of the trouble arose from a trivial matter. In this case a small boy of the McCoy clan is caught by Jim Hatfield stealing apples, and Jim gives him a thrashing. The youngter returns home and tells his father of his treatment. On the same day there is an auction of farm utensils and cattle at the McCoy place, and the Hatfields all come over to attend it. The young McCoy lad, still smarting from his thrashing, gets his father's rifle and, while the auction is in progress, fires at Jim Hatfield from a hidden position at the top of a stairway. The bullet goes wide and strikes down the elder Mrs. Hatfield. In an instant there is an uproar, and the small boy slips away in the confusion unnoticed. The Hatfields lift their mother into their wagon and drive away home threatening vengeance.

The next scene is again before the Hatfield home. The carriage bearing Mrs. Hatfield's remains drives up and the body is taken in. Soon after, Sally McCoy runs in to warn her lover of the impending outbreak of hostilities and to beg him to

have no part in it. While she is there, old man McCoy rides up in search of her, and finding her with Jim Hatfield, peremptorily orders her home. She goes weeping with the old man following her on horseback. Before his horse has taken a dozen steps, a bullet from a rifle in the hands of one of the Hatfield boys strikes him to the heart. He rolls off his horse to the ground, and another killing in the feud is recorded. Not satisfied with getting old man McCoy, the Hatfields start out to storm the McCoy house. The next scene shows their arrival there in the evening. Jim Hatfield stands beneath Sally M "oy" rindow in the moonlight and calls her by means of a pebble thrown agains the statter. She comes, listens to his pleading and starts away with Jim and his "n. The flight is discovered however, and another of the McCoys is killed" brief battle that takes place in the McCoy dooryard.

Aroused by the shots, the McCc come out in full force and start after Sally and the Hatfield gang. The two clash on a mountain road, and in the duel another of the Hatfields is laid low. Alarmed by the situation, Sally McCoy deserts Jim Hatfield and runs back to her own kin. The Hatfields then become the pursuers, and the last scene takes place in a rocky glen on the mountain-side. Two of the McCoy men and Sally McCoy t be refuge behind a big sulde and wait for the Hatfields to appear. As soon as to Hatfields are in sigh rusilade opens on both sides, and in an instant the rocks are blazing with the f. inchesters. One id, Sally McCov by one clansmen of either side are picked off until only Jim and one of her brothers remain. Hatfield's wrist is shattered by a 'let. McCoy closes in on him, but seeing his opponent is handlcapped, McCoy danards his rifle, draws his bowie-knife and rushes upon his foe. Hatfield secures his own bowie and a terrific fight ensues. The girl, unable to choose between her brother and her lover, is a helpless witness to the combat. The fight wages on equal terms until both men, weakened by the loss of blood are on their knees, each struggling to the other. There is a final exchange of slashes and both men roll over dead, the girl between them crying out to Providence for help. She alone is the sole survivor of

The last three scenes will be supplied, if desired, tinted for moonlight effect and, as may readily be imagined, are of intense interest.



DON'T FORGET THAT WE ARE THE ORIGINATORS OF THE FOLLOWING WELL-KNOWN HITS:

THE MOONSHINERS,								960	FT.
COUNTRY COURTSHIP,							grin. I	505	FT.
THE GREAT JEWEL MY	YST	ERY,		-				651	FT.
The River Pirates,	837	ft.	The	Course	of	True	Love,		38 ft.
Escaped Lunatic,	617	ft.	The	Chicke	n T	hief,		. 7	758 ft.
Personal, .	371	ft.	Out i	n the	Stre	ets,	200	. (640 ft.
The Widow and the Only Man,	463	ft.	The	Lost C	hild			. !	36 ft.
Tom, Tom. the Piper's Son,	508	ft.	The	Nihilis	ts,			. 8	340 ft.
Wanted; a Dog,	722	ft.	The	Weddi	ng,			. 4	184 ft.
The Deadwood Sleeper,	230	ſt.	Reub	en in	the	Subw	ay,	. :	367 ft.
The Firebug,	628	ft.	" Li	fting tl	ne L	id,"			461 ft.
Summer Boarders,	564	ft.	The	Suburk	ani	te,			718 ft.
Dream of the Race-track Fiend,	627	ft.	The	Horse-	Thi	ef,		. (550 ft.

FORM NO. 1196

BULLETIN No. 57, November 15, 1905

"Everybody Works But Father"

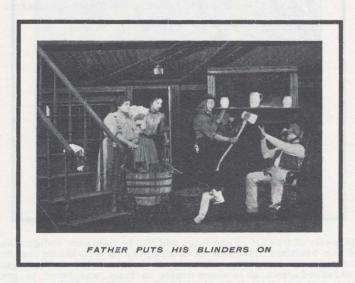
Lew Dockstader's Enormous Song Hit

(Helf & Hager Co. Edition)

IN BIOGRAPH MOTION PICTURES

Copyright, 1905, by the American Mutoscope & Biograph Co.

A Decided Novelty for Illustrated Song Singers



The great popularity of illustrated songs has led us to introduce a novelty in the form of a film which covers the entire action of the verses and choruses of a well-known song. This film—175 feet in white face and 179 feet in black face—we sell at 12 cents per foot. No slides are necessary. Anyone can sing it, and if you sing it just as it is written you can't get away from the pictures.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

II East 14th Street, New York City.

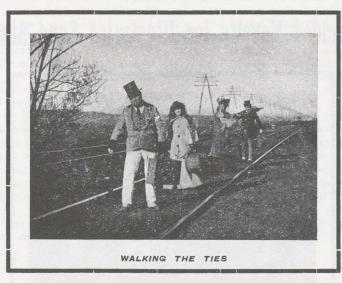
FORM NO. 1197

THE BARNSTORMERS

Copyright, 1905, by the American Mutoscope & Biograph Co.

Awful Experiences of a "Tom" Troup At Rahway, N. J.

ART UNAPPRECIATED



"All lovers of true art on the stage will rise in righteous indignation at this expose of the heartless treatment of a company of well-known thespians by an audience of country bumpkins at Rahway, N. J. Mr. Sylvester Montague and his company of refined actors, all of whom double in brass, was billed to present the great American classic, "Uncle Tom's Cabin," at the Town Hall under the manrgement of Jake Stern. Mrs. Montague, known professionally as "Little Genevieve," was cast for "Eva," and among the other three members of the troup were artists who, if their names were mentioned, would be recognized from the Atlantic to the Pacific. After the grand parade, the troup was quartered at Jim Jordan's Palace Hotel, and after a rest and refreshments proceeded to the Town Hall expecting to play to S. R. O. A large audience was present, but during the scene where Eliza escapes across the ice some hoodlums commenced hurling cabbages and decayed vegetables on the stage, and Fido, the faithful bloodhound, barely escaped with his life. To make matters worse, Manager Jake Stern skipped with the gate receipts and mine host Jordan was compelled to seize the baggage of the company. At the hour of our going to press Mr. and Mrs. Montague and company were walking to New York along the line of the Jersey Central."—Rahway Times. "All lovers of true art on the stage will rise in righteous indignation at this

LENGTH 580 FEET, PRICE 12 CENTS PER FOOT

Produced and Controlled Exclusively by the American Mutoscope & Biograph Co. Il East 14th Street, New York City.



DON'T FORGET THAT WE ARE THE ORIGINATORS OF THE FOLLOWING WELL-KNOWN HITS:

THE MOONSHINERS,									960	F	T.
COUNTRY COURTSHIP,									50	5 F	T.
THE GREAT JEWEL MY	TEN	ERY,							65	l F	T.
The River Pirates,	837	ft.	The	Cou	ırse	of '	True	Love,		538	ſt.
Escaped Lunatic,	617	ft.	The	Chi	cker	T	hief,			758	ft.
Personal,		ft.	Out	in t	he S	tre	ets,			640	ft.
The Widow and the Only Man,	463	ft.	The	Los	st Ch	ild,	, ,			536	ft.
Tom, Tom, the Piper's Son,	508	ft.	The	Nih	ilist	s,		1		840	ft.
Wanted; a Dog,	722	ft.	The	We	ddin	g,				484	ft.
The Deadwood Sleeper,	230	ft.	Reu	ben	in t	he	Subw	ay,		367	ft.
The Firebug,	628	ft.	"L	iftin	g th	e L	id,"			461	ft.
Summer Boarders,		ft.	The	Sul	burba	ani	te,			718	ft.
Dream of the Race-track Fiend,	627	ft.	The	Ho	rse-1	Thi	ef,			650	ft.

The Jolly Monks of Malabar

And Other New Biograph Successes.



The Jolly Monks of Malabar.

654 feet.

Everyone loves a jolly Friar, and no stage or historical charcater has earned a greater share of popularity than good Friar Tuck of Robin Hood's band. In this picture we show how a company of goodnatured monks go a'fishing for their Friday's dinner. Ill luck attends them, and they return to the Monastery empty-handed—all but Father John, the fattest and jolliest of them all. He gets a mess of fish by wheedling them from a country bumpkin while telling him funny stories. Father John goes back with the fish to the Monastery, and is the envy of his fellows until his duplicity is exposed. He is confronted by the bumpkin and is sentenced to "the warm hand," a punishment in vogue in certain orders in olden times. The punishment is inflicted much to the amusement of the bumpkin until he suddenly finds himself in the stocks and undergoing the same penalty. The photography of the film is excellent, and the humor contagious.

The Simple Life.

53 feet.

A fat monk enjoying a hearty dinner washed down with a huge stein of ale. A characteristic and amusing subject.

The Henpecked Husband.

292 feet.

A screaming farce comedy showing how a henpecked husband is jawed to a finish by his nagging wife. To escape her, he first tries to take gas, but she catches him just in time. Then he attempts to drink carbolic acid, but a tramp gets the draught and is saved in the nick of time by a stomach pump. Then the poor fellow tries to hang himself, but his wife discovers him and cuts the rope. Finally she fastens him to his chair with chains and jaws him until he falls to the floor a clean goner. The final scene shows the front of the house with crepe on the door.

The Impossible Convicts.

178 feet.

A prison interior scene showing how a bunch of desperate convicts made an attempt to escape from their cells. All of the action is in reverse motion, and the laughable situations resulting must be seen to appreciated.

A Coal Strike.

158 feet

An Irish laundress is doing her weekly washing in a basement in the vicinity of the coal chute. She has just hung up her clean linen when a coal-wagon is driven up to the window above, and without any warning, a load of coal is dumped down upon the laundress and her clean clothes.

Everybody Works But Mother.

53 feet

This is a case where father is doing the washing while mother plays the piano. Father does not work fast enough to please mother, so she grabs the old man and ducks him in the suds. While very funny when used by itself, this film is especially valuable as an encore for our other film, "Everybody Works but Father," which we made to illustrate Lew Dockstader's famous song published by the Helf & Hager Co.

The Streets of New York.

337 feet.

A good comedy film showing a number of laughable incidents characteristic of the New York Eastside. An exciting bit is introduced when a thief breaks a large plate glass window in a jewelry store and gets away with his spoils. Fine in photography and action throughout.

NEW FOREIGN SUBJECTS

The Opium Smoker's Dream.

495 feet.

An Oriental phantasy of bewildering gorgeousness—the product of one of the Parisian film houses. An opium smoker in a Japanese tea garden has visions which carry him through a succession of varying scenes. First he is in an inferno plagued by demons, then he is rescued by witches who, in turn, try to smother him. He decends into hell itself, where imps with pitchforks bar his escape. From the inferno he is transported to an Oriental heaven, where he is surrounded by voluptuous and enticing beauties who beckon him, but are forever out of his reach. The elaborateness of the production can only be compared to some of the great spectacles of the Metropolitan Grand Opera in New York. The film is one of the biggest sensations of the season abroad, and certainly has never been equalled before.

A False Alarm.

200 feet

This is a thoroughly laughable scene showing how an English clubman, returning to town from a house party, where he had imbibed more wine than was good for him, accidentally set fire to his valise, and in his maudlin state of mind pulled a public fire alarm and called out the department. There is a genuine fire run, and the firemen find our friend asleep at the curb, with his blazing valise beside him. A stream of water is soon playing on both the man and the valise, and he is seen simply buried in a flood of water.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

Il East 14th Street, New York City.

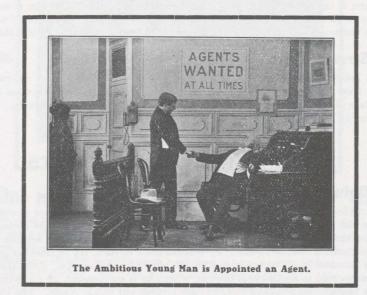
FORM NO. 1205

THE INSURANCE SOLICITOR,

--- OR ---

A Story of a Blasted Ambition.

The Liveliest Comedy Film of the Season and the Most Up-to-date



Everyone is Talking about Life Insurance, and this Picture Shows What Fun it is to be an

Agent Looking for New Business.

LENGTH 628 FEET.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

II East 14th Street, New York City.

A FRIEND IN NEED ** IS A FRIEND INDEED

Copyright, 1906, by the American Mutoscope and Biograph Company.

LENGTH 520 FEET, CLASS "A"



In this new Biograph production we offer a pleasing combination of comedy and pathos; one of those "heart-interest" things so much appreciated by vaudeville audiences. An old man, reduced to starvation, shares his last crust with his faithful dog, and lies down on his pallet to die. The intelligent canine, realizing his master's condition, creeps out to find assistance. While on the search he is stolen by a rogue, taken to a sausage factory and sold. He is then led into the back room, where a huge machine is grinding up dogs of all sorts and conditions into long links of savory bologna. The old man's dog is thrown into the hopper like the others, but instead of meeting the fate of his predecessors, he comes out of the chute unharmed and hanging on to a string of sausages for dear life. Once free of the machine, he legs it for the door, carrying the sausages in his mouth, and followed by the sausage maker, his wife and assistants.

Down the street they all run, but the dog is too nimble, and easily eludes his pursuers. Arriving safely at the tenement where his master lies, he rushes up to the room, there to be received with his burden, with tears of joy. The old man fixes up a rude table, at which the dog takes his seat. The sausages are then fried, and the two eat them tete-a-tete, and with evident enjoyment.

The dog is such a handsome, intelligent animal that he makes friends with everybody as soon as his picture appears on the screen. The film is of beautiful photographic quality, clear and steady throughout.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

Il East 14th Street, New York City.

The Insurance Solicitor. (Copyright, 1906, by the American) Mutoscope & Biograph Co.

We show how a young chap, just out of college, full of bursting ambition, and with all the world before him, decides to enter upon a business career as a life insurance agent. The Deferred Dividend Life Insurance Company has advertised for agents and our young friend applies for a job. He is received by the rotund and smiling president (salary \$150,000 a year and pickings), and receives his first lesson in the gentle art of landing a victim. Authority in hand, he starts out eager for the fray.

His first attempt is on a busy merchant in his private office. The young man bursts in, interrupts some confidental dictation, and proceeds to vehemently set forth the wonders of the Deferred Dividend policy. The merchant's wrath knows no bounds, and seizing the new agent by the collar, he wipes the floor with him, and ends by throwing him out of the office bodily. The young man picks himself up as if in a trance and limps away.

The new agent next tackles a private residence. Through the front window the gentleman of the the house may be seen absorbed in a game of chess. A maid comes to the door as the agent rings, and the latter forces his way in despite the maid's objection. Once in, he tackles the chess players and again speaks his little piece about the Deferred Dividend policy. The chess players seize him, hustle him to the door and throw him bodily out and down the entire flight of stairs to the sidewalk below. It is a terrific fall, and would have discouraged any ordinary man, but our friend is full of pluck and ready to try it again.

His next attempt is in a feed mill. The old miller is bustling about filling his bag and barrels when our young friend enters with his Deferred Dividend scheme. In the course of his arguments the enthusiastic agent stands beneath the chute, and the miller lets him have a barrel full of bran where it will do him most good.

By this time our young friend has a pretty good idea of the game, and he calls at the kitchen door of a city residence with a great deal of caution. Bridget is busy baking and don't like being interrupted. At first she listens to the agent's story good-naturedly, but when he becomes insistent she goes for him, and when the smoke blows away, our hero is buried deep under the debris of the battle. Everything movable in the kitchen is piled on top of him. This is the straw that breaks the camel's back. The new insurance agent has had all that's coming to him, and the final scene shows him back with the folks at home engaged in the less remunerative but safer occupation of sawing wood.

THE CRITIC.

(Copyright, 1906, by the American) Mutoscope & Biograph Co.

752 feet.

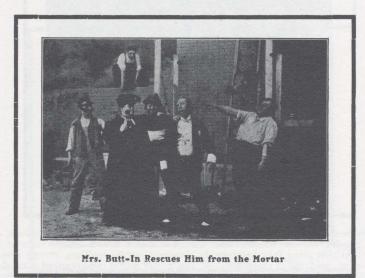
This film has been aptly termed a "Continuous" Chuckle. It is a satire on "continuous vaudeville" and the newspaper critics. Dalan Ale, the celebrated scribe, views a particularly bad show. This is the first scene of the production. He then, in the second scene, goes to his office and writes a scathing criticism, which criticism is shown in the film. The following scene shows the vaudeville actors reading the criticism, and the final scene shows them calling on Dalan Ale in his office and presenting their compliments. The film is one that will be received with roars of laughter, for it appeals with peculiar force to the regular vaudeville patron. The photography of the production is splendid throughout.

NOTICE—All Biograph Films are now Class A, selling at 12 cents per foot.

Copyright, 1906, by the American Mutoscope and Biograph Co.

The New York World's Famous Comedy Character IN MOTION PICTURES

LENGTH 687 FEET, CLASS "A", 12 CENTS PER FOOT



By special arrangement with the New York World we are able to show in motion pictures a few amusing experiences of that well-known gentleman, Mr. Butt-In. In our production, Mr. Butt-In is first shown at home, where his good wife has summoned a plumber to repair a leak in the kitchen water-pipe. The plumber is proceeding with the job in his own way, but this does not suit Mr. Butt-In, and he attempts to show the plumber how it should be done. As a result the pipe bursts, the kitchen is flooded, Mrs. Butt-In's new hat ruined and Mr. Butt-In himself is thoroughly soaked, much to the amusement of the plumber.

In the succeeding scene, one of splendid photographic value, Mr. Butt-In interferes with some masons at work on a new building, and when the fracas in over he is landed in a bin of mortar, from which he is rescued with great difficulty by

his wife.

Next we find Mr. Butt-In at a boxing exhibition. The principals are in the ring and a great audience is watching the contest. Two lively rounds are sparred and things are rapidly coming to a climax, when Mr. Butt-In jumps into the ring and attempts to seperate the contestants. Of course he gets what is coming to him, and when Mrs. Butt-In gathers him in, he has almost been torn limb from limb.

Finally, Mr. Butt-In, worn out with his strenuous experiences, winds up in bed, a broken man. The physician calls to straighten him out, but Mr. Butt-In cannot resist the opportunity to interfere, and the doctor, in desperation, commits him to an insane asylum, where he is safely secured behind the bars.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co. Il East 14th Street, New York City.

The Silver Wedding

A Story in Motion Pictures of a Daring Burglary and a Quick Arrest.

LENGTH 680 FEET, 12 CENTS PER FOOT.



This lively production is based on a recent New York police round-up, during which a rendezvous of crooks was unearthed; and a remarkable state of affairs revealed. At this place fake beggers, fit-throwers, street walkers, strong arm men, sneak thieves and other members of the under world congregated each day and were supplied with the various implements of their callings. We show in our first scene just how this place was run, and how a plot was concocted there by a "dress-suit" burglar to rob the residence of a prosperous New York business man during the celebration of his silver wedding.

The second scene of the production is the silver wedding anniversary. Costly gifts are displayed for the admiration of the guests, among whom is the gentleman burglar. This clever crook secures the assistance of a pal by getting him in as an express messenger. By a neat ruse the guests are gathered into an adjoining room, and at the opportune moment the heavy doors are slid together and fastened, the butler laid out with a blackjack, and the thieves left free to gather up the wealth of silver before them. With their booty in a big sack, they quickly escape, and the butler, recovering his senses, gives the alarm. A message by 'phone is at once sent to police headquarters.

The third scene is again laid in the crooks' rendezvous. One by one they drop in, throw off their disguises, and display the spoils of their evening's work. The burglars enter with their swag, but have not much time to loose, for the alarm is given that the police are breaking into the place. All hands take refuge in the cellar, where there is a secret entrance to one of the huge trunk-line sewers of

cellar, where there is a secret entrance to one of the hige city.

The police rush in, hastily search the place, and luckily discover the method of escape. The final scene, a positive novelty in moving pictures, shows the interior of the sewer, the bottom of which is covered with two feet of water.

The crooks, with their swag, descend into the sewer by means of a ladder, and, standing in the water, are arranging to distribute the silver and scatter, when the police appear. Some come down the manhole, other appear rushing through the water toward the group of thieves, and in an instant there is a battle-royal in water. After a fierce struggle the ruffians are subdued and dragged away.

The production is one of unusual merit throughout, and has just enough comedy in it to avoid undue sensationalism.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co. II East 14th Street, New York City.

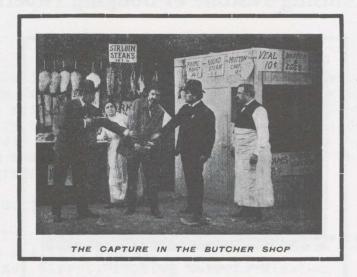
FORM NO. 1213

THE BLACK HAND

Copyright, 1906, by the American Mutoscope and Biograph Co.

A Story of Italian Brigandage Recently Exploited in New York City.

LENGTH 656, 12 CENTS PER FOOT.



One of the most amusing and interesting arrests ever made by the detective force of New York City was accomplished by two clever sleuths who concealed themselves in the refrigerator of a butcher shop, and there nearly froze while they waited with chattering teeth for some Black Hand blackmailers to appear. This incident forms the principal scene of this production, and the other events shown are for the most part identical with actual occurrences.

In the opening scene the conspirators are shown concocting a typical ''black hand'' letter. Next is shown the shop of a prosperous Italian butcher, who is selected as the victim of the plot. He is warned by the letter that unless he gives up \$1000.00 his shop will be blown up and his little girl kidnapped. Enraged and alarmed, he hurries off to police headquarters and shows the letter. In the meantime, the Black Hand artists have succeeded in getting the little girl, and carry her off in a hack to their vile den. The kidnapping scene was done with such realism that our actors had no little trouble in getting away from policemen and detectives who persisted in regarding it as the real thing. The scene was laid in the Italian quarter, with all the typical surroundings of the actual occurrence.

quarter, with all the typical surroundings of the actual occurrence.

The following scene is again laid in the butcher shop, where one of the gang makes his demand for money. The detectives are in the refrigerator, slowly freezing, but game to the core. They spring out at the critical moment, and after a fierce struggle, capture and handcuff the blackmailer. The recovery of the child, and the arrest of the other members of the gang make the climax of the story. The film is splendid photographically, and the story is told in a most interesting way. The work of the child heroine is particularly attractive.

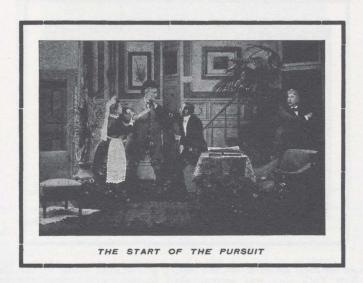
Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

Il East 14th Street, New York City.

THE SUBPŒNA SERVER

Showing the American Millionaire in His Amusing Pastime of Dodging Papers



While "THE SUBPŒNA SERVER" might properly be called a "chase" film, it embodies so many novel situations that it is in no respect like its predecessors. Following the recent experience of the Standard Oil magnate, the hero of this production makes a desperate effort to escape the determined young man who is looking for him. The Subpœna Server first gets into the millionaire's house by vading the watchful butler and maid, and follows him from room to room and own the dumb-waiter into the kitchen, where the millionaire dons the cook's dress continues his flight, via the dumb-waiter, to the cellar, all the time hotly vursued by the Subpœna Server. From the cellar the chase goes into the street; rook's dress having been discarded enroute.

In the street the millionaire jumps into his cab, and is off hot-foot for the od station, closely pursued by the server, who attempts to throw his paper he the cab window. The millionaire escapes, and the final scene finds him madly into a Pullman car, where he bribes the conductor and porter to let querade as a dining-car waiter. This ruse is almost successful, but an unpisode with a selzer bottle washes the coat of blacking from his face, and a Server nabs him. Length 605 feet.

TELEPHONE: 1860 GRAMERCY. CABLE ADDRESS : "MUTO" LIEBER CODE. WESTERN UNION CODE.

American Mutescope and Biograph Company,

FOREIGN CONNECTIONS. LONDON - PARIS. AMSTERDAM. BERLIN - VIENNA. JOHANNESBURG BRUSSELS - BOMBAY.

11 6. Fourteenth St.

lew York, May 15, 1906.

-:- SAN FRANCISCO -:-

Our production is now complete, and people who have inspected everything in New York say that we have it in proper shape for highclass exhibition work. We have, 1st, no dead ruins -- there is life and animation in every bit; 2d, heaps of local color, as feeding the Chinamen in the Presidio: 3d. an accurate representation (colored) of how the City looked from the hills when the fire was at its height, and 4th, excellent photographic quality.

The production is made up as follows:

- View of San Francisco from the hills showing the conflagration at its fiercest stage.
- South of Market Street, looking towards Mission. Falling of St. Patrick's Church.
- From Sixth and Mission Streets, showing St. Nicholas Hotel, Call Building and Palace Hotel. City Hall Ruins. Feeding the Refugees.
- Feeding the Chinamen in the Presidio. Market Street, showing Hibernian Bank -- one of the best in the city. Panoramic view from Tillman and Turk Streets. Ellis Street, showing old church.
- 5. Oakland, the future San Francisco.
- 6. Market Street, showing best bank in San Francisco. Earthquake's effect in residential part of the city. Panoramic view of whole City, taken from Nob Hill, showing mammoth Fairmount Hotel -- nothing but walls standing.
- 7. Balance of Nob Hill panoramic view. Hyde and Sutter Streets.
- Oak and Tyler Streets, including Chinatown.

 8. Water front. Cooking in the streets. Dynamite blast at the Hall of Justice. Kearney Street. Market Street, showing Donahue Monument. California Street. Sacramento Street.

In all, about 1000 feet of exciting, snappy stuff, well worth waiting for. Price 12 cents per foot.

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY.

SAN FRANCISCO

The Only Complete Moving Picture Production Showing the Fire in Progress



THE CONFLAGRATION AT ITS HEIGHT

It is with no little pride that we offer this complete production to the trade and to all high-class exhibitors of motion pictures. We believe that it embodies dramatic elements and human interest altogether lacking in the ordinary views of the ruins.

We start with a magnificent representation of the fire, as pictured above. This was made from a model city, constructed in our Studio from photographs. It is tinted red to represent the glare of the fire, and with the leaping flames and

dense clouds of smoke, makes a sight long to be remembered.

Then come the thrilling scenes of the days immediately following the fire, taken by our own photographer on the spot—the exodus from the city, the feeding of the refugees, the rounding up of the helpless Chinamen, the camps in the parks, the destruction of the ruins with dynamite, and finally, the first efforts toward clearing up and rebuilding the city.

The list follows:

- View of San Francisco from the hills, showing conflagration at its fiercest stage. South of Market Street, looking towards Mission. Falling of St. Patrick's church. From Sixth and Mission Streets, showing St. Nicholas Hotel, Call Building and Palace Hotel. City Hall Ruins. Feeding the Refugees.

 Feeding the Chinamen in the Presidio. Market Street, showing Hibernian Bank—one of the best in the city. Panoramic view from Tillman and Turk Streets. Ellis Street, showing old church.
- 5. Oakland, the future San Francisco, showing the congestion on the principal street following the disaster.
- 6. Market Street, showing the best bank in San Francisco. Earthquake's effect in residential part of the city. Panoramic view of the whole city, taken from Nob Hill, showing the mammoth Fairmount Hotel—nothing but the walls standing.
- 7. Balance of Nob Hill panoramic view. Hyde and Sutter Streets. Oak and Tyler Streets, including Chinatown.
- The Water-front. Cooking in the streets. Dynamite blast at the Hall of Justice. Kearney Street. Market Street, showing Donahue Monument. California Street. Sacramento Street.

In all, about 1000 feet of exciting, snappy stuff. Price 12 cents per foot.

American Mutoscope & Biograph Co. II East 14th Street, New York City.

PACIFIC COAST BRANCH, 2623 West Pico Street, Los Angeles, Cal.

BULLETIN No. 68, May 26, 1906.

"23"

Brief Experience of the Skiddoo Brothers In Society.

Latest Biograph Comedy Hit



RESULT OF THE CALL ON THE ASTORBILTS

"23" is the up-to-date title of one of the most amusing comedy productions in the Biograph list. Everyone who has laughed at the predicaments of the famous "Hallroom Boys" will appreciate this film, particularly the part which shows their experience with a racing automobile.

THE OLYMPIAN GAMES --- Special.

Our London office secured the exclusive rights to make moving pictures of the recent athletic contests in Athens, won by the American team, and the film is the very finest thing we have ever been privileged to offer. The magnificence of the stadium, the enormous crowd, and the picturesqueness of the games, must be seen to be appreciated. Length 787 feet.

THE LOST LEG OF MUTTON.

Positively a screamer from start to finish. More excitement crowded into this film than in any chase film ever made. Length $256\ \mathrm{feet}$.

SAN FRANCISCO.

Taking only the most interesting sections of the various scenes made by our operators in San Francisco, we recommend the following:

No. 3168, 160 feet—Reproduction of San Francisco in Flames, tinted red.

No. 3171, 140 feet—Panoramic view of Filmore and Turk Streets, and refugees hurrying to the Ferry down Market Street; destroying ruins of St. Patrick's Church.

No. 3172, 287 feet—Conglomeration of ruins, Ellis Street, City Hall, feeding refugees of all classes feeding Chipemen at the Presidio Panagement Market Street.

refugees of all classes, feeding Chinamen at the Presidio, Pano ama of Market Street and the Hibernian Bank.

No. 3173, 373 feet—Panorama of ruins on Market Street, Panorama of ruins in residential section, Panorama of Nob Hill, Fairmount Hotel, Hyde and Sutter Sts.

American Mutoscope & Biograph Co. II East 14th Street, New York City.

PACIFIC COAST BRANCH, 2623 West Pico Street,

SOCIETY BALLOONING.

Society just now has the flying-machine craze, and the automobile is being forsaken for the gas-bag. In this production we show all the interesting details of an ascension at Pittsfield, Mass., of Count De la Vaulx, the celebrated French aeronaut, with members of the Aero Club of America, in "The Centaur", the balloon which made the World's record of 1193 miles in 35 hours during the contest at the Paris Exposition. The balloon is a monster, its gas capacity being 55,000 cubic feet. We show the process of inflating the balloon, balancing it with sand-bags, testing its boyancy, etc., then the ascent, which was perfect in every way, and is reproduced by the pictures in splendid style. The deflation of the balloon after the landing of the aeronauts completes the production, which is full of interest throughout, and of perfect photographic value. Length, 531 feet.

SPECIAL

SAN FRANCISCO!!

We have a splendid film showing San Francisco as it was before the earth-quake and fire. It starts with a panorama of Fourth and Market streets, goes down Market Street to the Call Building by automobile, shows President Roosevelt in an open carriage, and then an exciting scene showing Union Square with the Dewey Monument and the St. Francis Hotel in the background. The square is swarming with people running helter-skelter, and it might well represent the confusion following the earthquake. All the pictures were made on the occasion of President Roosevelt's recent visit, and show crowded streets. Length, 528 feet.

ERUPTION OF MT. VESUVIUS.

A magnificent reproduction of the mountain in full eruption, showing the Bay of Naples and surrounding country. Flowing streams of lava, burning buildings, etc., all reproduced. Tinted for moonlight effect, with full moon in the backgound, and showing the reflection in the water. Used with a railroad trip, it is a stunning thing for Nickleodeons and Tour Car Shows. Length, 77 feet.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph C

| East | 4th Street, New York City.

BULLETIN No. 70, June 14, 1906.

THE VILLAGE CUT-UP

Showing the Funny Finish of a Typical Country Practical Joker.

LENGTH 647 FEET (Aprox.), 12 CENTS PER FOOT.



THE VILLAGE CUT-UP, had a career in motion pictures that ran the gamut from an actor in flip card Mutoscopes to a director of comedies some years later.

Eddie Dillon, the principal in

Every country cross-corners has its "Cut-Up," the real devilish young man who has been to the "city" at some stage of his career, and having spent thirty cents looking at the Mutoscopes, or a dollar on the Bowery at Coney, he thinks he is the real thing. The most common evidence of his mental unbalance is the playing of practical jokes, which are usually very disagreeable to the victim.

In our production we show how one of these pests raised ructions in a quiet village, and how he met a deserved fate. He spoiled the Squire's courting by dressing up as a ghost; he called out the village fire department on a false alarm, and he broke ut the checker game at the grocery store by knocking the spigot out of the kerosene barrel. After this the folks rebelled, and, after a chase, the Cut-Up is caught and given a thorough ducking in the mill-pond.

The photography of the film is beautiful, and the outdoor scenes taken amid the most picturesque scenery in New England. The action is exciting from start to finish, and the ludicrous situations are received with screams of laughter.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

II East 14th Street, New York City.

PACIFIC COAST BRANCH, 2623 West Pico Street, Los Angeles, Cal. FORM NO. 1221

SPECIAL --

POUGHKEEPSIE REGATTA

Splendid Pictures of the Great Annual Intercollegiate Boat Races

CONTESTANTS:

Cornell, Syracuse, Columbia, Wisconsin, Georgetown, Univ. of Pennsylvania.

LENGTH 975 FEET (Aprox.)

Our operator was in Poughkeepsie for a week previous to the races and, with favoring weather, made one of the most beautiful films ever produced. It starts with a view of the Wisconsin 'Varsity and Freshman crews coming in after a practice spin and dashing water over each other to relieve their exhaustion. Then comes a picture of the victorious Cornell crew in training under the celebrated Coach Courtney.

The plucky Syracuse crews are next shown at their training quarters under the care of the veteran Jim Ten Eyck. Finally comes the regatta proper. The The river is crowded with decorated yachts and excursion boats. On the banks run the observation trains, with their hordes of cheering collegians. First comes the Four Oar Race, won by Cornell, then the Freshman Race, won by Syracuse, and finally the 'Varsity Race, also won by Cornell. It was a thrilling sight and makes a magnificent film.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

II East 14th Street, New York City.

PACIFIC COAST BRANCH, 2623 West Pico Street,

BULLETIN No. 72, June 28, 1906

THE PAYMASTER

Romance of Life in a New England Mill Town

LENGTH 685 FEET, PRICE 12 CENTS PER FOOT.



In "THE PAYMASTER" we have endeavored to give to moving pictures what "The Homestead" and "Shore Acres" are to the stage, a drama of homely American life, true to nature in all its details. In order to accomplish this our work was done in a New England village, centering in a big woolen mill, in which works the heroine, a pretty mill-girl. She loves the manly young paymaster of the mill, and he honestly loves her. The superintendent, a double-dyed villain, seeks to come between them, and failing in this, endeavors to ruin the paymaster by stealing the payroll and accusing the paymaster of the crime. His villainy is revealed by a dog who leads the heroine to the spot where the stolen money has been buried on the river bank. The girl confronts the dastardly superintendent with his crime, and he hurls her into the mill-pond above the falls. She is rescued in the nick of time by the hero, and the villain gets his just reward. The scenes are as follows: The Birthday Fete; In the Mill, showing the girl at work at the looms, an actual scene; The Conspiracy; The Robbery of the Payroll; Riot of the Mill-hands; The Burial of the Money, by Moonlight (tinted); The Dog Detective and the Recovery of the Money; The Denouement and the Daring Rescue at the Mill-pond.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

II East 14th Street, New York City.

PACIFIC COAST BRANCH, 2628 West Pico Street,

Miss Gene Gauntier made her initial appearance in front of a camera in THE PAYMASTER. She became well-known for her work at Kalem after she left Biograph. Gordon Burby and Jim Slevin also were in the cast.

HALE TOUR RUNS

ATTRACTIVE RAILROAD PICTURES

WHICH HAVE BEEN FOUND

Highly Successful With Tour Car Schemes

Biograph pictures are generally considered by far the most desirable for Hale Tour Cars, as they are printed on the hardiest stock, with the steadiest perforations, and show the finest photographic qualities. Out of our enormous stock we have selected the following subjects of varying lengths, and can heartily recom-

mend them. LENGTH CODE WORD

301 Through the Haverstraw Tunnel 54 feet. Tessitrite The most delightful bit on the West Shore Railroad. First view of the Hudson on the northbound trip

879 New York to Brooklyn over Brooklyn Bridge 140 feet. Fuocara Shows all the details of the big structure, the passing trains, pedestrians, carriage traffic, etc.

885 Elevated R. R., 110th St. Curve, New York City Known as "The Big Loop," the highest and most dangerous section on the York Elevated. View shows Columbia College and the new Cathedral of St. John the Divine.

1082 Queenstown Heights, M. C. R. R. (Niagara) 52 feet. Fuscorum Niagara Falls Series. Taken from a trolley car. Picturesque suburban scenery on the Canadian side of the Falls.

1083 Niagara on the Lake, M. C. R. R. 52 feet. Fuscous Another bit of trackage on the same line as 1082.

1084 Falls View Station, M. C. R. R. 53 feet. Fusculo Magnificent panoramic view of the Falls.

1110 Lower Rapids, Niagara 52 feet. Fusionando Splendid view of the rushing waters from the Gorge Road.

1111 Whirlpool Rapids, Niagara 54 feet. Fusionar Scene of all the "barrel" exploits. Taken from the Gorge Road. Note-The above eight films may be combined in a Trip from New York to Niagara Falls.

1285 The Gap, C. P. R. R. 78 feet. Gabacha 1288 Under Shadow of Mt. Stephen, C. P. R. R. 54 feet. Gabado Down Kicking Horse Slide, C. P. R. R. 78 feet. Gabael 1307 Frazer Canon, C. P. R. R. 63 feet. Gabazola Four splendid scenes on the picturesque Canadian Pacific near Banff.

An ex-fire chief named George C. Hale of Kansas City originated the idea of transforming a railroad car into a theatre where he showed scenic view films that gave customers the impression that the train was actually in motion. He transferred his specially equipped railroad car from city to city. The idea became so popular that soon he had many imitators. AM&B dusted off some of their earliest scenic and railroad films photographed as far back as 1898, and in 1906 issued a special bulletin offering "attractive railroad pictures which have been found highly successful with tour car schemes" for sale.

1332	Steamboat Rock, U. P. R. R.	63 feet. Gabbioliha
1337	One Thousand Mile Tree	54 feet. Gabblement
1338	Devil's Slide, U. P. R. R.	62 feet. Gabbolla
1339	Tunnel No. 3, U. P. R. R.	39 feet. Gabbronite
1710	Council Bluffs to Omaha	86 feet. Galiopsi
1942	Sherman Tunnel, U. P. R. R.	132 feet. Gamonoso
1015	Coorgatown Loon II D D D	187 feet Camesanale

1945 Georgetown Loop, U. P. R.R. 187 feet. Gamosepalo

1950 The Overland Limited, U. P. R. R. (chase) 64 feet. Gamucero A trip through the Rocky Mountains, starting at Omaha, on the Union

Pacific Railroad. Selections of the most gorgeous scenery en route.

1484	Victoria Bridge, G. T. R. R.	158 feet.	Gafeiroso
1485	Gilead, G. T. R. R.	47 feet	. Gafento
1486	Approach to Lake Christopher, G. T. R. R.	65 feet.	Gaffelicht
1577	Vaudreuil to St. Anne, G. T. R. R.	156 feet.	Galblazen
	The choicest bits of scenery on the Grand Trunk Ra	lroad, inclu	ding a trip

The choicest bits of scenery on the Grand Trunk Railroad, including a trip over the famous Victoria Bridge, crossing the St. Lawrence River near Montreal.

2308	Entering and Leaving Tunnel, Alaska	139 feet. Garofano
2309	Dead Horse Gulch, Alaska	159 feet. Garontolo
2328	Three Mile Cascade Tunnel	147 feet. Garrapatos
2329	A Rotary Snow-plow in the Great Northwest	113 feet. Garrasso
2330	Snowplow Bucking a 15-foot Snowslide	70 feet. Garrevole

Taken on the wonderful White Pass and Yukon Railroad. This is the most expensively constructed railway of its length in the world. It is 114 miles in length, and contains more cuts and fills, trestles and bridges, tunnels and snowsheds, than any 114 miles of continuous track in existence. The two miles shown in subject give one an excellent idea of some of the difficulties of construction encountered.

2334 Past Shasta Springs, California 97 feet. Garriendum 2336 Sacramento Valley, California 81 feet. Garrientis

This is a beatiful stretch of railroad scenery along the Sacramento River in Upper California. The Southern Pacific crosses the Sacramento River nine times in this valley, and we show the reason for it in this picture, in which we round curves, pass great bluffs, and skirt the Sacramento River at one of its most picturesque points.

3089 From Peticodiac to Elgin, New Brunswick 104 feet. Retorda

A run through a Canadian wilderness on one of the most primitive roads in America. The engine and a flat car, carrying a group of sportsmen, are constantly in the picture, giving additional interest to the grand scenery. Of wonderful photographic quality.

3005 Departure of Train from Station 91 feet. Retenuel

A very useful film, as it can be used as a starter for any trip, and is particularly valuable, as it shows a wedding party off on their honeymoon amid a shower of rice and old shoes. Very laughable and lively throughout. Puts the audience in good humor for the trip.

W7083 Pines of Rockies 100 feet. Pinrock U1218 Through Canadian Rockies in Winter 300 feet. Canwint

A winter ride through the Canadian Rockies. Unquestionably the most glorious railroad scenery in America.

3151 HOLD-UP OF THE ROCKY MT. EXPRESS 569 feet. Retrench

This film is concededly the greatest crowd-drawer of them all. It gets the money when everything else fails, and no other film offers such opportunities for front display. Ran for five weeks continuously at the headquarters of the Brady-

Grossman Co., 46 East 14th Street, New York City, and still running on the issuance of this bulletin. The action shows a railroad run, an interior comedy scene, the hold-up as viewed from the inside, then on the track, finishing with a race between the train and the bandits, who first take to a hand car to a horse and wagon. The robbers are captured at the crossing for an entire finish.

3152 In the Haunts of Rip Van Winkle

682 feet. Retrenched

Magnificent mountain scenery in the Catskills, introducing an amusing comedy feature of a tramp who goes to sleep on the track.

3153 In the Heart of the Catskills

402 feet. Retrepaba

The feature of this beautiful trip is an exciting race with a locomotive for a siding.

3154 The Valley of Esopus

345 feet. Retrepadas

An amusing fishing picture figures as the feature of this film, which shows a run through the site of New York's new \$161,000,000 reservoir in the Catskill Mountains.

3155 Grand Hotel to Big Indian

414 feet. Retrepador

Here is where Mr. Butt-In butts in. After a trip down the famous Horseshoe Loop from the Grand Hotel, on the Ulster and Delaware Railway, we show an interior comedy scene, and then a rediculous happening on the track showing Mr. Butt-In trying to help a farmer manage a balky horse.

3156 The Gateway to the Catskills

234 feet. Retrepamos

Towering mountains on either side.

3167 Through Austin Glen, Catskill Railway

660 feet. Retrieving

Including a trip up and down the famous Otis Elevating Railroad to the Mountain House.

3029 Deadwood Sleeper

230 feet. Reticolo

The greatest comedy picture available for use with any trip. Shows the interior of a sleeping car, with more uproarous merriment crowded into it than we can describe. Simply a "corker" for this work. Ends with a burlesque train robbery.

2843 Quick Lunch

55 feet Resuebaris

Good for use with any trip. A typical station restaurant showing the passengers rushing in, grabbing everything in sight, and mixing things up generally. very funny.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co. Il East 14th Street, New York City.

PACIFIC COAST BRANCH, 2623 West Pico Street, Los Angeles, Cal.

NIGHT OF THE PARTY

A ROLLICKING "KID" COMEDY FILM Full of Furious Laughter

LENGTH 495 FEET, PRICE 12 CENTS PER FOOT



It takes a pair of mischievous youngsters to make things hum, and in this production we offer a pair which for unadulterated deviltry has never been eclipsed. "THE NIGHT OF THE PARTY" suggests the scheme of the picture. In the opening scene a full-dress ball is in progress—one of the most beautiful scenes ever made in motion photography. The youngsters are supposed to be in the Land of Nod, but they sneak down stairs in their nighties, and start their mischief by pouring a ladleful of claret punch down the back of the decollette lady in the white lace dress. They are spanked for this and put back to bed again, but they retaliate by boring a hole in the floor above the ballroom, and with the bathroom hose they give the guests below a shower-bath. Realizing that swift punishment is sure to be meted out to them, they start to hide. First they tackle the jam-closet, where they pull down the shelves and get themselves covered with the sticky mess. The pursuing party is close after, so the youngsters flee to the cellar and hide in the coalbin. Mother, father and guests, all in evening clothes, are hot on the trail, and the youngsters put for the second floor, where they run into the guest-room and climb into the best bed, covered as they are with jam and coaldust. Here they are captured, the dirtiest and most bedraggled pair that mortal ever laid eyes on.

> No. 3207. CODE WORD-Retrospect

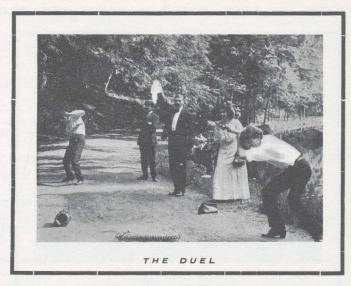
Produced and Controlled Exclusively by the American Mutoscope & Biograph Co. Il East 14th Street, New York City. 2623 West Pico Street. PACIFIC COAST BRANCH.

Los Angeles, Cal.

THE MASQUERADERS

FUN AND FANCY RUNNING RIOT In Biograph Pictures

LENGTH 579 FEET, PRICE 12 CENTS PER FOOT



Lovers of clean high-class fun will thoroughly appreciate "THE MASQUER-ADERS," a society comedy, embodying many novel and exciting situations. The mischief is brewed by a pretty girl, and with great success. She has two lovers—one favored over the other. The two men arrange to meet the girl at a masquerade ball, and by chance both decide upon the same costumes. The principal scene of the production shows the ball in full swing. The two clowns claim the girl, and each thinking the other at fault they come to blows. Egged on by some of the young men in the company, the two boys agree to fight a duel. The maid is wise to the real situation and, by clever finesse, manages to substitute blanks for ball cartridges in the guns.

The final scene of the production takes place on the bank of a pond in a beautiful suburban estate. The principals, both in extremes of terror, are led on by the seconds. The girl puts up a pretense of trying to stop the mortal combat, but the seconds refuse to call the fight off, and the girl sits down on the bank to enjoy the fun. Soon the fusillade begins. The bombardment is furious, but the rivals stand uninjured throughout it all. Finally, as if with one thought, they look at the laughing girl and realize that a hoax has been perpetrated upon them. A happy reconciliation ends the scene and the play.

No. 3211. CODE WORD-Retroussis

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

Il East 14th Street, New York City.

PACIFIC COAST BRANCH, 2623 West Pico Street,

Copyright, 1906, by American Mutoscope & Biograph Co.

The Attractions of Married Life do not Appeal to this Bachelor

LENGTH 528 FEET, PRICE 12 CENTS PER FOOT.



In this new Biograph comedy we show how a confirmed old bachelor was led away from his comfortable den in the city to enjoy(?) a day at the home of a married friend in the suburbs. The trip is made up of a continuous rush for trains and trolleys, and when the bachelor is finally landed in the country, he is about all in. He is welcomed by a crowd of noisy children who jump on his back, go through his pockets, cover his face and clothing with jam and sticky candy, and treat him generally like a new plaything. He stands it as long as he can, but when the family gets into a general wrangle, he breaks cover and runs for it. He is pursued for a short distance, but he has full steam on and easily distances his tormentors. The final scene shows him back in his den again, a sadder, but wiser man.

No. 3214.

CODE WORD-Retrouvons

SPECIAL --

THE OLD SWIMMING HOLE.

A bit of exquisite photography, showing a crowd of youngsters disporting in a picturesque pool.

No. 3213.

CODE WORD-Retrouvant. LENGTH-113 feet.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co. Il East 14th Street, New York City.

PACIFIC COAST BRANCH, 2623 West Pico Street, Los Angeles, Cal.

"LOOKING FOR JOHN SMITH"

The Latest Novelty in Biograph Features,

"TALKING PICTURES"

LENGTH 585 FEET, PRICE 12 CENTS PER FOOT.



In "LOOKING FOR JOHN SMITH," the Fiograph's latest comedy feature, a decided novelty has been introduced. In one of the scenes the characters are made to speak their lines by means of words that appear to flow mysteriously from their mouths. This is the first time that "talking pictures" have been shown, and they will prove bewildering and amusing to everyone. There is not much of a plot to the story, but no plot is needed to bring out the laughs. A certain John Smith is wanted to claim an inheritance, and his cousin, Si Jones, goes to a spiritualist to find how to locate him. Spirit letters advise advertising, so Si goes to see the editor, and their conversation is given as referred to above, i. e. by actual words issuing from their mouths. The advertisement is inserted, and of course a hundred John Smiths appear and claim the inheritance. They chase Si all over the place, but he finally escapes them by getting into a room and bolting the door. He climbs into bed to hide, but while there a storm of dancing letters appears in the room. These letters finally shape into "J-O-H-N S-M-I-T-H" on the wall, and Si gives up it despair, convinced that he has gone crazy. Trick photography supplies the chief interest in the production.

No. 3212.

CODE WORD-Re rouvais

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

Il East 14th Street, New York City.

PACIFIC COAST BRANCH, 2623 West Pico Street, Los Angeles, Cal.

SUMMER CLEARANCE SALE BIOGRAPH FILMS

List of Slightly Used Films at Prices Quoted Below

7½ Cents per Foot

12 Cents per 1'001	
Electricity vs. Steam-Railroad Races on	FEET
the New York Central	238
The Suburbanite	664
The Suburbanite	
Lost Child	538
Gentlemen Highwaymen	312
The Wedding	484
Deadwood Sleeper	230
Between the Dances—comedy. The Topers—comedy. Under the Bamboo Tree—comedy.	58
The Topers—comedy	61
Under the Bamboo Tree—comedy	53
A Pipe Dream—comedy The Firebug. Mutiny on a Russian Battleship	66
The Firebug	628
Mutiny on a Russian Battleship	199
Mother's Angel Child—comedy	123
Summer Boarders—comedy	564
River Filares	837
Leap-Frog Railway Flight of Ludlow's Aerodome His Move—comedy	121
Flight of Ludlow's Aerodome	190
His Move—comedy	51
The Horse-Thief	650
Course of True Love	538
Moose Hunt in Canada	688
Mystery of the Jewel Casket	651
Salmon Fishing in Quebec	259
Trout Fishing in Rangeley Lakes	465
Country Courtship Everybody Works but Father	502
Everybody Works but Father	170
Kentucky Feud	675
Wrestling-New York Athletic Club	197
Wrestling—New York Athletic Club Sparring	197
Turkey Hunt at Pinehurst	207
Coal Strike-comedy	158
Henpecked Husband-comedy	292
The Gossipers—comedy	101
The Simple Life—comedy	52
The Insurance Solicitor	612
A Friend in Need	518
Mr. Butt-In	687
The Critic	752
The Silver Wedding	680
Her Name was Maude	508
F C F	
5 Cents per Foot	
Conching in White Mountains	150
Coaching in White Mountains	159
Children in the Surf	98
Tam Tam the Dinaria Con	55
Faby and Puppies. Tom, Tom, the Piper's Son. Wanted, a Dog Nan Patterson's Trial Mobilization of Mass. State Troops.	508
Wanted, a Dog	728
Mahiliptica of Maga Ctata December 1	54
Department of Mass. State Troops	624
Departure of Feary for the North Pole.	239
Chauncey Explains—comedy	52
Boer War Spectacle	392
Reception to British Fleet, N. Y. Harbor.	545
Climbing American Alps—comedy	658
Impossible Convicts—comedy	178
Ballooning in New York	531
4 Cents per Foot	
1 Brooklyn Handicap	378
9 C1 Di	250

1	Prooklyn Handigan	378
1	Brooklyn Handicap	
3	Slocum Disaster	350
1	Vanderbilt Cup Races	192
1	Electricity vs Steam	238
2	Launch of the Battleship Connecticut	429
1	Gentlemen Highwaymen	312
	President Roosevelt in Washington	201
1	New York Police Parade	137
2	Everybody Works but Father	170
1	Quail Shooting at Pinehurst	477
1	Impossible Convicts	178

Through Europe's Wonderland

New Foreign Films Especially Adapted to Hale Tours

SWITZERLAND AND SOUTHERN FRANCE

G=901 G=902 G=904

FAYET-CHAMONIX Trip on the New Trolley Line from Le Fayet-St. Gervais to Chamonix.

165 feet. 167 feet. 163 feet

This new line, which has opened up a picturesque territory, heretofore only reached by hardy mountaineers, is probably the most beautiful in the world. It winds around the foot of Mount Blanc, with its glaciers, and crosses and recrosses the Arve River, over bridges and viaducts like that of Sainte Marie, which frequently appears in this film, a span of fifty metres high with seven magnificent arches. A beautiful view is given from the trolley of the Vale de Montjoie. The trip throughout in one of continuous enchantment, and our film is of such beautiful photographic quality that to see it is almost as good as taking the trip.

G=9/2

FROM MENTON TO NICE.

89 feet.

A beautiful trip in the picturesque South of France, running through the Southern Alps into Nice, the fashionable watering place to which tourists come from all parts of the world.

G-920

LES GORGES DU FIER.

161 feet.

Another section of magnificent scenery on Le Fayet-St. Gervais Railway. A spectacle of extraordinary grandeur from a trolley car running over a perfect roadbed at the brink of a terrible gorge, through which roar mountain cascades glittering in the sunlight. From beginning to end the road winds in and out, at every instant opening up more wonderful vistas to the view.

G-928 G-929 G-934

PEREFITTE TO LUZ.

139 feet. 107 feet. 115 feet.

These three films make up a ride through the grandest scenes in the Pyrenees, in Southern France. Nowhere else, unless possibly in the Alps, is such beautiful scenery to be found, and the trolley line, recently completed, carries the tourist through the most picturesque sections. The trip ends at the little station at Canterets.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

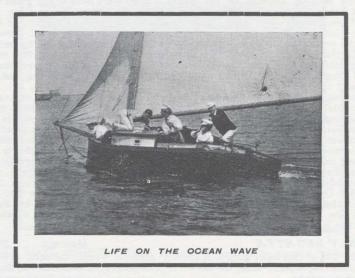
Il East 14th Street, New York City.

PACIFIC COAST BRANCH, 2623 West Pico Street, Los Angeles, Cal.

THE CRUISE OF THE GLADYS

Sad Experience of the Harlemflats on Long Island Sound

LENGTH 680 FEET, PRICE 12 CENTS PER FOOT.



Any landlubber who has ever sailed the ocean blue in a small yacht and enjoyed the inevitable pleasures of sea-sickness, bad weather, mosquitoes, etc., will laugh himself sick over this film. It tells the story of a week's trip of two young couples and an elderly chaperone. In the opening scene the men come home loaded with bundles containing yachting caps, shoes, etc., and announce the news of the proposed trip. The women are wild with joy and all dance an impromptu hornpipe.

Rigged out in their gay yachting suits, the party arrive at the wharf and embark. Everyone is excited and unfortunately one of the men slips from the float and plungs headlong into the water, from which he is with difficulty rescued. Next we see the party well afloat. There is a long roll on, and the motion is soon felt. Sea-sickness follows and everyone is miserable. To cap the climax they run the yacht hard aground on a sandbar, and although even the girls jump off to lighten the boat and help shove, they fail to move her. Next comes a night on the sandbar fighting mosquitoes.

At high tide they float off once more, but not a breath of wind is stirring, and in a broiling hot sun the men folks take to the dinky and attempt tow the yacht

into port.

After the calm comes the storm, and the conclusion finds the yacht overturned and the half-drowned Harlemflats clinging to the keel. They are rescued by some fishermen and take the nearest train for home, where they are shown in the last scene the saddest looking lot of mortals in the world, all done up with bandages, and in the care of a doctor and nurse.

No. 3217

CODE WORD Retrovo

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

11 East 14th Street, New York City.

PACIFIC COAST BRANCH, 2623 West Pico Street, Los Angeles, Cal.

THE OLYMPIAN

OTHER NOVELTIES

Recently Received From Various

BIOGRAPH BRANCH HOUSES

From GAUMONT @ CO., London

THE OLYMPIAN GAMES

Olympga

LENGH 648 feet.

This is one of the most magnificent films, in subject and photography, that we have ever been privileged to offer. The games, as everyone knows, brought together the leading athletes of the world. They were held in the great marble Stadium at Athens, having a seating capacity of 80,000, under the direction of the King of Greece, and under the personal management of his sons, Prince George and Prince Nicholas. They were attended by Royalty and prominent personages and the principle countries of Europe and America, and the opening paparame from all the principle countries of Europe and America, and the opening panorama of the production shows the magnificent concourse on the occasion of the entry of the distinguished guests, during which the freet majority is the distinguished guests, during which the finest moving portraits ever made are afforded of King Edward of England, and the Prince of Wales, the King and Queen of Greece and other celebrities.

Following the grand entry come gymnastic exercises by teams representing different countries. The feature of the day was the work of the Danish women, whose balancing feats received tremendous applause. Climbing the rope is one of the spectacular events shown, and the weight lifting contests of the giants of all nations receives special attention. These two events, with the tug-of-war, might be

nations receives special attention. These two events, with the tug-of-war, might be classed as comedy, for the efforts of the contestants are frequently laughable.

Among the field events shown of greatest interest to Americans are the Long Jump, won by Myer Prinstein of Syracuse University; the 3-Mije Race, won by J. D. Lightbody of Chicago; the 100-Yards Dash, won by Archie Hahn of Milwaukee; the Discus Throwing (free style), and Shot Putting, won by Martin Sheridan of the New York Athletic Club; the 400-Yards Dash, won by Paul H. Pilgrim of the New York Athletic Club, and the Swimming Race, in which C. M. Daniels of the New York Athletic Club distanced all of his competitors. Daniels of the New York Athletic Club, distanced all of his competitors.

THE HENLY REGATTA

Henrega

250 feet.

A new film of this most gorgeous society athletic event, devoted principally to the beautiful pleasure craft on the river, the decorated house-boats, etc. Exquisite in photography.

THE PARIS-BORDEAUX AUTO RACE

Parboraut

A thriller from start to finish. Close view of the great racing machines, -under headway at the highest speed, -a wreck at a sharp turn. More sensational than any film yet shown, and of splendid quality, sharp and clear throughout.

200 feet.

A laughable and highly interesting picture of a fox-terrier pup playing with a kitten. Figures large and clear-cut.

NEW WESTERN SUBJECTS

No. 3220 OSTRICH FARM

145 feet.

At Pasadena, Cal., is one the largest Ostrich Farms in the South. This picture is one of the most interesting ever made-full of life and action-shows the life of the bird during hatching and feeding.

No. 3221 PIGEON FARM

Retrudamur

Located in Southern California is the largest Pigeon Ranch in the world. It contains sixty thousand pigeons and upwards. This picture shows the brooding and feeding, which makes one of the most interesting ever produced.

No. 3220 ASCENT OF MOUNT LOWE

216 feet.

Showing the great incline of Mount Lowe at California. It is the steepest cable grade in this country. A fine film for Hale Tour Car work.

Produced and Controlled Exclusively by the American Mutoscope & Biograph Co. Il East 14th Street, New York City. 2623 Wast Pico Street, PACIFIC COAST BRANCH, Los Amgeles, Cal.

THE LONE HIGHWAYMAN

A Biograph Romance of Extraordinary Interest

LENGTH 736 FEET, PRICE 12 CENTS PER FOOT



THE LONE HIGHWAYMAN is a new character in motion picture production; -a dual personality, -in public life beloved of everyone as the leader of the village Sunday-school and the hero of the rescue of a child from a burning building, -in private, "Black Dick," whose robbery of the pay-wagon arouses the countryside to action, and results in his capture and death. At one time he is a philanthropist engaged in deeds of kindness, at another he is on the highway armed and masked ready to prey on any rich man who may happen along. Personally, he is a tall and handsome fellow of singularly lovable disposition. (The part was played by Mr. Gordon Burby, whose splendid work in Shakesperian parts with the Robert Mantell Co. occassioned most favorab'e newspapers notices throughout the country last season.) Even as a robber he is a type to awaken general admiration, and the climax of the play, where he is run to bay and killed in the home of the widow whom he had befriended and whose child he had saved from the flames, is one of the strongest ever shown in motion pictures. The production, while sensational to a degree, carefully avoids the blood-and-thunder ideas previously associated with films of this character, and is more after the order of "The Moonshiners," of which it is fully the equal in sterling action and beautiful photographic quality. The scenes are as follows: 1. At the Church. 2. A Hold Up in the Thicket. 3. The Fire and Rescue. 4. Robbery of the Pay-wagon. 5. Organization of the Posse. 6. Posting the Reward. 7. The Pursuit. 8. At Bay. 9. In at the Death.

No. 3223

CODE WORD-Retruded

American Mutoscope & Biograph Co.

Il East 14th Street, New York City.

PACIFIC COAST BRANCH, 2623 West Pico Street, Los Angeles, Cal.

A DARING HOLD-UP IN SOUTHERN CALIFORNIA

Two Young Outlaws Rob the Passengers of a Trolley Car in Broad Daylight

LENGTH 467 FEET, PRICE 12 CENTS PER FOOT



In this new BIOGRAPH production we offer a film of unusual merit. Unlike all other films purporting to represent Western life, this was actually taken in California, and the various scenes will be readily recognized by those who are familiar with the section in which they are located. Furthermore, the characters are famous in their way on the Pacific Coast. Detective Hendrickson, who leads in the chase, and who captures the outlaws, is in real life the best known detective in the West and the hero of a hundred similar episodes. As a matter of fact, the production is based on certain incidents in his career.

The opening scene takes place on a beautiful avenue shaded with palms and pepper trees. No residences are in the immediate vicinity. A trolley car comes bowling along and has stopped to let off some passengers, when two rough looking young men, with handkerchiefs tied over their faces, run out from the roadside, revolvers in hand. They force the passengers to alight and line up and then relieve them of their valuables. Their work is quickly completed and they dart off.

The next scene shows them holding up an automobile and compelling the chauffeur to assist them in their flight. The detectives also secure a machine and are in hot pursuit, exchanging shots as they fly.

Finding they are about to be overtaken, the outlaws desert the auto and start on foot up the mountains. They enter the famous Rubio Canon, crossing a

Aside from itinerant cameramen who visited various cities in California to film local points of interest, there were no motion picture companies actually working there when A DARING HOLD-UP IN SOUTHERN CALIFORNIA was made in Los Angeles on July 12, 1906, by AM&B staff photographer O. M. Gove. In real life the hero was a detective who was persuaded to re-enact a crime for the camera, one of the earliest film documentations of an actual incident. If AM&B had copyrighted this motion picture, a film would very likely still be in existence preserved from the paper print of what might well be the first motion picture with a story line ever filmed in California. ravine over a narrow bridge and come upon two ladies, whom they rob of a hand-bag. The ladies start in pursuit, and an excited throng quickly gathers and follows arter.

Next the thieves are shown coming down the other side of the mountain, where they are overtaken by the detectives near a waterfall and bridge. Here one of the detectives is wounded and a young lady is accidently shot.

The next scene is a cave, the hiding place of the robbers, in which they are seen examining their plunder. Suddenly a detective comes down the mountain beside them, He holds them under his gun and is about handcuff them, when one of the thieves hits him over the head with a billy, and the two make their escape before the arrival of the other officer.

The last act is the shooting of one of the robbers and capture of his pal twenty miles further up the trail. The robber's sweetheart tries to get near him in his last moments, but is kept back by the detectives. The finish is a stirring and dramatic climax.

No. 3209

CODE WORD Retrouer.

Brannigan Sets Off The Blast. Length 215 feet.

Brannigan is foreman of a gang at work excavating for the foundation of a New York skyscraper. In the opening scene he appears directing the men at the steam drills. Next we have a close view of some drillers completing and loading a hole preparatory to a shot. The dynamite cartridge is put in place and the men spread out with their red flags of warning. Brannigan strolls in, and not hearing the warning shouts, hits the cartridge with his sledge-hammer. There is a tremendous explosion and debris flies in every direction; Brannigan is blown out of sight, but soon comes back to earth and lands in a mortar trough, where he is rescued by his men. The remarkable realizm of the film adds greatly to the humor of the situation.

No. 3226

CODE WORD-Retruque

New Foreign Subjects from Gaumont & Co.

RESCUED IN MIDAIR

Length, 601 feet.

Code word—Resmid.

A rediculously funny phantasy showing how a young Englishman took his sweetheart out for a tricycle ride and lost her when a motorcycle ran down the tricycle and exploded. The girl is blown skyhigh, and is shown flying through the clouds. She makes a safe descent by using her parasol as a parachute, but unfortunately lands on top of a church steeple, from which she is rescued by Prof. Lightbody in his airship.

THE DOG DETECTIVE

Length, 592 feet.

Code word - Dogdet.

A bank robbery introducing a remarkable chase, in which a dog displays almost superhuman intelligence. In one scene the dog swims a river, gets a boat and tows it back to the other side so that the pursuers can follow the robbers who have just crossed.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

11 East 14th Street, New York City.

PACIFIC COAST BRANCH, 2623 West Pico Street,

WANTED, -- A NURSE

A New "Personal" by the Originators of the Original "Personal"

LENGTH 796 FEET, PRICE 12 CENTS PER FOOT



The enormous success of "PERSONAL," which was originated by the Biograph Company, and copied by nearly every film manufacturer in this country and abroad, has prompted us to issue another production along the same lines, but embodying new and more screamingly funny situations. Two old pals are joking over their morning papers, and one tells the other that he needs a nurse. As the outcome, a wager is made and an advertisement for a nurse is inserted. Dozens apply, and the old fellow runs for his life. One by one the pursuers drop out until only two are left, and they catch him after following him through a sewer and up out of a manhole.

Having captured their patient, the two purses take him home, and proceed to

Having captured their patient, the two nurses take him home and proceed to guard him. He tries in every way to escape, but each time they track him down and drag him back home. He is in a barber's chair, half shaved, when they catch and drag him back home. He is in a barber's chair, half shaved, when they catch him the first time, and again he is having a tete-a-tete luncheon with a young lady when the nurses arrive. Each time they carry him off fuming and struggling. Finally, he disguises himself in female wearing apparel, and is about to make his escape good, when his pal discovers him and summons the nurses. Exasperated beyond endurance, the victim gives up and pays the bet. The nurses are then uncermoniously discharged, and they, enraged at losing their job, fall upon the joker and trounce him while the victim enjoys the sport.

The action of the production is on the run from start to finish, and the laughs are practically continuous.

are practically continuous.

No. 3230

CODE WORD Retrusos

Produced and Controlled Exclusively by the American Mutoscope & Biograph Co. Il East 14th Street, New York City.

PACIFIC COAST BRANCH, 2623 West Pico Los Angeles,

The Country Schoolmaster

A Cataclasm of Uproarious Comedy By the Biograph Company

LENGTH 694 FEET, PRICE 12 CENTS PER FOOT



Dear to our hearts are the scenes of our childhood, and the happiest of memories cling about the little one-story schoolhouse, with the flag-pole in front, standing just back of the crossroads. With the idea of awakening some of these slumbering memories our picture taking staff has turned out a new and delightful comedy production based on the experiences of a mischievious boy and girl—brother and sister—at a typical country school. The photography was all done in a small New England village, and the scenes therefore absolutely faithful to life.

New England village, and the scenes therefore absolutely faithful to life.

The opening takes place in the dooryard of an old farmhouse dating dack to Revolutionary days. Mother comes to the door with the two children and starts them off to school with shining morning faces. Next we see the two loafing down a country road. The last bell is ringing, but little they care. Now we have a look at the inside of the school-room—old-fashioned benches, quaint maps on the wall and a view of the cloak-racks in the hall. The children troop in; this one with an apple for the teacher, and that one with a bouquet. All assembled and in place, they rise to sing "Good Morning, Dear Teacher," when the pair of naughty ones stroll in. Both are punished, and Tommy is stood on the dunce's bench. Mischief making starts at once, and the pandemonium that follows must be seen to be appreciated. It ends when Tommy and his sister make a bolt for the window, climb out and run, pursued by the irate schoolmaster. He chases them all the way home and catches them at the door, where mother joins him in administering a spanking on the spot it will do the most good. Next day the children play hookey and go on the spot it will do the most good. Next day the children play hookey and go fishing. Mother and the schoolmaster are given a great fright. Next the young-sters catch the schoolmaster as'eep in a hammock. They build a bonfire beneath him, set his coat-tails on fire, and he runs down the road with a stream of smoke behind him like a comet. To the fire-house he goes, and the village firemen turn the hose and fire-buckets on him. It is a furious finish, and one which sends an audience away with aching sides.

No. 3232

CODE WORD Rettangolo

American Mutoscope & Biograph Co.

Il East 14th Street, New York City.

PACIFIC COAST BRANCH, 2623 West Pico Street,

Not until May of 1909 did AM&B officially change the company name to "Biograph Company" but from the third line of Bulletin No. 84 of October 8, 1906, it is apparent that they had been thinking of themselves as the Biograph Company for at least the previous three years.

RE-ISSUE OF BULLETINS Nos. 62, 64, 67.

COMPRISING

FOUR POPULAR HEADLINERS

PRICE 12 CENTS PER FOOT

THE INSURANCE SOLICITOR.

628 feet.

We show how a young chap, just out of college, full of bursting ambition, and with all the world before him, decides to enter upon a business career as a life insurance agent. The Deferred Dividend Life Insurance Company has advertised for agents, and our young friend applies for a job. He is received by the rotund and smiling president (salary \$150,000 a year and pickings), and receives his first lessor in the gentle art of landing a victim. Authority in hand, he starts out eager for the fray.

His first attempt is on a busy merchant in his private office. The young man bursts in, interrupts some confidential dictation, and proceeds to vehemently set forth the wonders of the Deferred Dividend policy. The merchant's wrath knows no bounds, and seizing the new agent by the collar, he wipes the floor with him, and ends by throwing him out of the office bodily. The young man picks himself up as if in a trance and limps away.

The new agent next tackles a private residence. Through the front window the gentleman of the house may be seen absorbed in a game of chess. A maid comes to the door as the agent rings, and the latter forces his way in despite the maid's objection. Once in, he tackles the chess players and again speaks his little piece about the Deferred Dividend policy. The chess players seize him, hustle him to the door and throw him bodily out and down the entire flight of stairs to the sidewalk below. It is a terrific fall, and would have discouraged any ordinary man, but our triend is full of pluck and ready to try it again.

His next attempt is in a feed mill. The old miller is bustling about filling his

His next attempt is in a feed mill. The old miller is bustling about filling his bags and barrels when our young friend enters with his Deferred Dividend scheme. In the course of his arguments the enthusiastic agent stands beneath the chute, and the miller lets him have a barrel full of bran where it will do him most good.

By this time our young friend has a pretty good idea of the game, and he calls at the kitchen door of a city residence with a great deal of caution. Bridget is busy baking and don't like being interrupted. At first she listens to the agent's story good-naturedly, but when he becomes insistent she goes for him, and when the smoke blows away, our hero is buried deep under the debris of the battle. Everything movable in the kitchen is piled on top of him. This is the straw that breaks the camel's back. The new insurance agent has had all that's coming to him, and the final scene shows him back with the folks at home engaged in the less remunerative but safer occupation of sawing wood.

No. 3137

CODE WORD-Retrancher.

MR. BUTT-IN.

687 feet.

By special arrangement with the New York World we are able to show in motion pictures a few amusing experiences of that well-known gentleman, Mr. Butt-In. In our production, Mr. Butt-In is first shown at home, where his good wife has summoned a plumber to repair a leak in the kitchen water-pipe. The plumber is proceeding with the job in his own way, but this does not suit Mr. Butt-In, and he attempts to show the plumber how it should be done. As a result the pipe bursts, the kitchen is flooded, Mrs. Butt-In's new hat is ruined and Mr. Butt-In himself is thoroughly soaked, much to the amusement of the plumber.

In the succeeding scene, one of splendid photographic value, Mr. Butt-In interferes with some masons at work on a new building, and when the fracas is over he is landed in a bin of mortar, from which he is rescued with great difficulty by his wife.

Next we find Mr. Butt-In at a boxing exhibition. The principals are in the ring and a great audience is watching the contest. Two lively rounds are sparred

and things are rapidly coming to a climax, when Mr. Butt-In jumps into the ring and attempts to seperate the contestants. Of course he gets what is coming him, and when Mrs. Butt-In gathers him in he has almost been torn limb from limb.

and attempts to seperate the contestants. Of course he gets what is coming him, and when Mrs. Butt-In gathers him in he has almost been torn limb from limb.

Finally, Mr. Butt-In, worn out with his strenuous experiences, winds up in bed, a broken man. The physician calls to straighten him out, but Mr. Butt-In cannot resist the opportunity to interfere, and the doctor, in desperation, commits him to an insane asylum, where he is safely secured behind the bars.

No. 3139

CODE WORD-Retranseo.

THE CRITIC.

752 feet.

This film has been aptly termed a "Continuous" Chuckle. It is a satire on "continuous vaudeville" and the newspaper critics. Dalan Ale, the celebrated scribe, views a particularly bad show. This is the first scene of the production. He then, in the second scene, goes to his office and writes a scathing criticism, which criticism is shown in the film. The following scene shows the vaudeville actors reading the criticism, and the final scene shows them calling on Dalan Ale in his office and presenting their compliments. The film is one that will be received with roars of laughter, for it appeals with peculiar force to the regular vaudeville patron. The photography of the production is splendid throughout.

No. 3140

CODE WORD-Retransire.

THE SUBPŒNA SERVER.

605 feet.

While "The Subpœna Server" might properly be called a "chase" film, it embodies so many novel situations that it is in no respect like its predecessors. Following the recent experience of the Standard Oil magnate, the hero of this production makes a desperate effort to escape the determined young man who is looking for him. The Subpœna Server first gets into the millionaire's house by evading the watchful butler and maid, and follows him from room to room and down the dumb-waiter into the kitchen, where the millionaire dons the cook's dress and continues his flight, via the dumb-waiter, to the cellar, all the time hotly pursued by the Subpœna Server. From the cellar the chase goes into the street; the cook's dress having been discarded enroute.

In the street the millionaire jumps into a cab, and is off hot-foot for the railroad station, closely pursued by the server, who attempts to throw his paper through the cab window. The millionaire escapes, and the final scene finds him rushing madly into a Pullman car, where he bribes the conductor and porter to let him masquerade as a dining-car waiter. This ruse is almost successful, but an unfortunate episode with a selzer bottle washes the coat of blacking from his face, and the Subpœna Server nabs him.

No. 3160

CODE WORD-Retretas.

American Mutoscope & Biograph Co.

Il East 14th Street, New York City.

PACIFIC COAST BRANCH, 116 North Broadway, Los Angeles, Cal.

In the spring of 1906, AM&B established a Pacific Coast Branch at 2623 West Pico Street, Los Angeles; in the fall of the same year, they moved to 116 North Broadway in the same city.

FOUR DRAMATIC SUBJECTS

PRICE 12 CENTS PER FOOT

A KENTUCKY FEUD.

675 feet.

The enormous success of "The Moonshiners," the most widely known and most popular film ever made, led us to produce another similar picture entitled "A Kentucky Feud," the scenes of which are laid in the picturesque Kentucky mountains, and in each section of the film the background is a picture by itself.

mountains, and in each section of the film the background is a picture by itself.

The story is based on the historic feud of the Hatfield-McCoy clans, both of which are now about exterminated by years of duels and assassinations; and it is well known that no process of law has ever been able to prevent the ever-recurring bloody battles.

Throughout our production runs the romantic love story of Jim Hatfield and Sally McCoy, and the culminating scene of the tragedy is a duel to the death with bowie-knives between the girl's brother and her lover, witnessed by the girl herself. The cause of the feud is the thrashing of a small boy of the McCoy clan by Jim Hatfield in punishment for stealing apples. The youngster, returning home, tells his father of his treatment. Still smarting from his thrashing, he gets his father's rifle, and mingling with the crowd that are attending an auction sale of cattle where both clans are present, fires at Jim Hatfield from a hidden position. The bullet goes wide and strikes down the elder Mrs. Hatfield. In the uproar that follows the boy slips away unnoticed. The Hatfields lift their mother into their wagon and drive away home threatening vengeance.

The next scene shows their arrival at home with the body of Mrs. Hatfield. Soon after, Sally McCoy runs in to warn her lover of the impending outbreak of hostilities, and while begging him not to take part, old man McCoy rides up in search of her, and peremptorily orders her home. She goes weeping, with the old man following on horseback. Before his horse has taken a dozen steps, he is shot down by one of the Hatfield boys and rolls off his horse to the ground; another killing of the feud is recorded.

The Hatfields then start out to storm the McCoy house, and the next scene shows their arrival there in the evening. Jim Hatfield stands beneath Sally McCoy's window in the moonlight pleading with her. She finally starts away with him and his men. Her flight is discovered, and another of the McCoys is killed in a brief battle in the McCoy dooryard. Aroused by the shots, the McCoys come out in full force and start after Sally and the Hatfield gang. The two clans clash in a mountain road, and another of the Hatfields is laid low. Alarmed by the situation, Sally deserts Jim Hatfield and runs back to her own kin. The Hatfields then become the pursuers, and the last scene takes place in a rocky glen on the mountain-side, where, after a sharp battle, only Jim Hatfield, Sally McCoy and one of her brothers remain. Hatfield's wrist is shattered by a bullet, and a terrific fight ensues. The girl, unable to choose between her brother and her lover, is a helpless witness to the combat. Both men, weakened by the loss of blood, are on their knees, each struggling to the 'ber when, with a final exchange of slashes, both men roll over dead; the girl between them crying out to Providence for help. She alone is the sole survivor of the tragedy.

The last three scenes will be supplied, if desired, tinted for moonlight effect, and, as may readily be imagined, are of intense interest.

No. 3106

CODE WORD-Retossed.

THE SILVER WEDDING.

680 feet.

This lively production shows the remarkable condition of affairs existing in New York City at the present day among the crooks and members of the underworld, exposing their methods of operation.

At a silver wedding anniversary of a wealthy New Yorker, a thief, dressed as a guest, easily gains admission to the house, where costly gifts of the occasion are displayed. The crook, seizing a favorable opportunity, gets away with this wealth of silver. The robbery is discovered and an alarm sent to police head-

quarters. The crook meanwhile arrives at a rendezvous, where his numbers, associates are displaying the day's spoils, when a signal is given that the police are breaking mediace. The final scene, a positive novelty in moving pictures, shows the interior of one of the huge trunk-line sewers of the city, the bottom of which is covered with two feet of water. The crooks with their swag hurry to the cellar, where a secret entrance leads them into the sewer. Here they try to dispose of their loot, when the police appear through the manholes from the street, and, after a fierce struggle, the ruffians are subdued and dragged away.

This production is one of unusual merit throughout, and has just enough

comedy in it to avoid undue sensationalism.

No. 3148

CODE WORD-Retreading.

THE BLACK HAND.

656 feet.

One of the most amusing and interesting arrests ever made in New York was accomplished by two clever detectives who concealed themselves in the refrigerator of a butcher shop, and there nearly froze while they waited for some Black Hand blackmailers to appear. This incident forms the principal scene of the production.

The opening scene shows the conspirators concocting a typical "black hand" letter. A prosperous Italian butcher is warned by this letter that unless he gives up \$1000.00 his little girl will be kidnapped. Enraged and alarmed, he hurries off to the police headquarters. In the meantime the conspirators carry the little girl off in a hack to their vile den. This kidnapping scene was done with such realism that our actors had no little trouble in getting away from poincement the regarding it as the real thing. One of the gang comes to the butcher shop and makes his demand for money. The detectives are in the refrigerator. They spring force struggle capture and handcuff the blackmailer. The retnat our actors had no little trouble in getting away from policemen who persisted in out, and after a fierce struggle, capture and handcuff the blackmailer. The recovery of the child and arrest of the other members of the gang make the climax of the story. The film is splendid photographically.

No. 3150

CODE WORD-Retrempons.

THE PAYMASTER.

668 feet.

In "THE PAYMASTER" we have endeavored to give to moving pictures what "The Old Homestead" and "Shore Acres" are to the stage, a drama of homely American life, true to nature in all its details. In order to accomplish this ho nely A nerican life, true to nature in a'l its details. In order to accomplish this our work was done in a New England village, centering in a big woolen mill, in which works the heroine, a pretty mill-girt. She loves the manly young paymaster of the mill, and he honestly loves her. The superintendent, a double-dyed villain, seeks to come between them, and failing in this, endeavors to ruin the paymaster by stealing the payroll and accusing the paymaster of the crime. His villainy is revealed by a dog who leads the heroine to the spot where the stolen money has been buried on the river bank. The girl confronts the dastardly superintendent with his crime, and he hurls her into the mill-pond above the falls. She is rescued in the nick of time by the hero, and the villain gets his just reward. The scenes are as follows: The Birthday Fete; In the Mill, showing the girl at work at the looms, an actual scene; The Conspiracy; Robbery of the Payroll; Riot of the Mill-hands; The Burial of the Money, by moonlight (tinted); The Dog Detective and the Recovery of the Money; The Denouement and the Daring Rescue at the Mill-pond.

No. 3203

CODF. WORD-Retronante.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co. II East 14th Street, New York City.

PACIFIC COAST BRANCH.

116 North Broadway, Los Angeles, Cal.

SUPPLEMENTARY LIST

OF THE

LATEST BIOGRAPH HITS

PRICE 12 CENTS PER FOOT.

NO.

TITLE

LENGTH CODE WORD

3093 The Great Jewel Mystery

651 feet. Retornasta

On of the greatest detective mysteries in the annals of the Pinkerton service was the disappearance of a jewel casket containing over \$100,000 worth of gems belonging to a prominent New York society woman. The casket was shipped by express from New York to Fewport, and although every precaution was taken to guard the theasure, it vanished from the sealed express car enroute, and no trace of it has ever been found. Many theories have been advanced as to the probable manner of the theft, and in this remarkable moving picture production we illustrate the most plausable of these theories.

This explanation of the mystery has it that the theives shipped one of their number by express in a coffin box arranged so that he could let himself out, gain

possession of the casket and get back into the box unobserved.

Our picture shows the hangout of the thieves, where one of them is fastened in the coffin box. The box is then taken away to the express office. Then is shown the loading platform of the express company. A messenger brings the jewel casket and sees it safely placed in the car. The coffin box containing the thief is also placed in the car. The next scene shows the interior of the express car while the train is under headway, the panorama of the country being visible through the window. The express messenger, after arranging the contents of the car, sits down for a quiet smoke. This is the thief's opportunity, and stealthily raising the lid of his box, he creeps out, kills the messenger, and hides his body under a pile of packing material. He then secures the casket and gets back into the coffin box. At the station the coffin box is taken out, loaded into an undertaker's wagon and whisked away. The murder and robbery is almost immediately discovered and the railroad detectives are at once called in. The last scene occurs in the rendezvous of the theives. The coffin box is brought in, the cover lifted and the thief with the jewel casket is disclosed. While they are dividing the spoils the door and window are broken in, and in an instant detectives and police rush into the room, who after a fierce fight overcome the thieves.

3096 Country Courtship

502 feet. Retorno

An amusing story of love in the backwood. The pretty daughter of a stingy old farmer has two suitors—one a wealthy but withered old widower, the other a husky young chap, with more muscle than money. It is needless to say that the father favors the old widower, while the girl has given her heart to the youthful swain. The opening scene takes place in front of an old New England farmhouse. The two suitors drive up to its broad portico, where they are met by the farmer. The young man is sent about his business, while the old widower is received with open arms and presented to the girl as her future liege lord. She spurns him and runs into the house. The young lover appears at the rear of the house with a ladder and assists his lady-love down from her chamber window. Hustling into his carriage, away they go to parsonage. Their flight is discovered however, and the father and old widower start in hot pursuit. A break-down delays them however, and they arrive at the parsonage just as the parson is pronouncing the benediction after the marriage. The film abounds in funny situations.

3109 The Barnstormers

580 feet. Retostado

A comedy production showing the heartless treatment of a company of well-known actors by the audience in a New Jersey town. The picture opens with the arrival of the troupe at the railroad station, followed by a grand street parade to the hotel. At the hotel the actors try to work the proprietor, but he is wise. Next is seen the interior of the theatre, with the audience assembled. The curtain rolls

up on the scene of "Uncle Tom's Cabin" where Eliza escapes across the ice. Some hoodlums commence hurling cabbages and decayed vegetables on the stage. The actors rush from the stage, out of the theatre and make for the railroad station, arriving there just in time to see their manager leaving on an outgoing train. The last scene shows the actors, hungry and foot-sore, walking to New York along the line of the Jersey Central.

3089	A Moose Hunt in New Brunswick	688 feet	. Retordait
3094	Salmon Fishing on the Nepissiguit River	259 feet.	Retornelos
3095	Trout Fishing at the Rangeley Lakes	465 feet.	Retornello
3114	Quail Shooting at Pinehurst	497 feet.	Retouchant
3115	Deer Stalking with a Camera	244 feet.	Retoucheur
3116	Wild Turkey Shooting in Virginia	207 feet.	Retouchons

All lovers of outdoor life will appreciate this splendid series of sporting pictures, made by us for the New England Forest, Fish and Game Association, and exhibited as the leading feature of the great Sportsman Show in Mechanics Hall, Boston. No moving pictures have ever received such wide-spread and complimentary newspaper notices.

3111 Climbing the American Alps

658 feet. Retostaria

This is a novelty as well as a laugh-raiser. The opening scene shows the Professor explaining his scheme for planting the Stars and Stripes on the highest peak of the American Alps. By a bit of magic he draws a picture of his scheme on the blackboard without the use of chalk. The Professor and his party then start out on their perilous journey. The succeeding steps of the trip from the base of the mountain to the summit are all done in reverse motion, and must be seen to be appreciated.

3122 A Coal Strike

158 feet. Retractons

An Irish laundress is doing her weekly washing in a basement in the vicinity of the coal chute. She has just hung up her clean linen, when, without warning, a load of coal is dumped down upon her and the clean clothes.

3125 The Impossible Convicts

178 feet. Retradsbat

A prison interior scene showing how a bunch of desperate convicts made an attempt to escape from their cells. All of the action is in reverse motion, and the laughable situations resulting must be seen to be appreciated.

3126 The Henpecked Husband

292 feet. Retradimus

A screaming comedy showing how a henpecked husband is jawed to a finish by his nagging wife. To escape her, he first tries to take gas, but fails; then carbolic acid, a tramp get the dose; next hanging is resorted to, but his wife cuts him down and fastens him to a clair with chains and jaws him until he falls to the floor a goner. The final scene shows a crepe on the front door.

3131 Simple Life

52 feet. Retraigan

A fat monk enjoying a hearty dinner washed down with a huge stein of ale. A characteristic and amusing subject.

3132 Everybody Works But Mother

53 feet. Retraitan

This is a case where father is doing the washing while mother plays the piano. Father does not work fast enough to please mother, so she grabs the old man and ducks him in the suds.

3134 The Streets of New York

337 feet. Retrajeras

A good comedy film showing a number of laughable incidents characteristic of the New York Eastside. An exciting bit is ittroduced when a thief breaks a large plate glass window in a jewelry store and gets away with his spoils.

3135 The Jolly Monks of Malabar

654 feet. Retrajese

A comic production suggested by the old song "To-morrow will be Friday." A party of goodnatured monks go a fishing for their Friday's dinner. Ill luck attends them, and they return to the monastery empty-handed—all but Father John. He gets a mess of fish by wheedling them from a country bunkin while telling him funny stories. His duplicity is exposed, however, and he is sentenced to "the warm hand," a punishment in vogue in certain orders in olden times.

3138 A Friend in Need is a Friend Indeed 518 feet Retranqueo

Here is shown a pleasing combination of comedy and pathos, together with the wonder ul intelligence of a handsome dog. An old man, reduced to starvation, gives up all hope, but his faithful dog, realizing his master's condition, creeps out to find assistance. While on the search he is stolen and sold to a sausage factory. He is thrown into the hopper like the other dogs, but instead of meeting their fate, he comes out of the chute unharmed, hanging on to a string of sausages. He makes for door and down the street, followed by the sausage maker and his assistants. The dog easily eludes his pursuers, and arriving at the tenement, still clinging to the sausages, rushes up to the room, where he is received with tears of joy. The sausages are then fried, and the two eat them with evident enjoyment.

3159 Society Ballooning

531 feet. Retrepo

In this production we show all the interesting details of an ascension at Pittsfield, Mass., or Count De la Vaulx, the celebrated French aeronaut, in "The Centaur," the monster balloon which made World's record at the Paris Exposition. We show the inflating of the balloon, its gas capacity being 55,000 cubic feet, balancing it with sand-bags, testing its boyancy, etc., then the ascent, which wa sperfect.

3161 San Francisco

528 feet. Retribuons

A splendid film showing San Francisco as it was before the earthquake and fire, taken on the occasion of President Roosevelt's visit. The President is seen in an open carriage. It starts with a panorama of Fourth and Market streets, down Market street to the Call Building; then Union Square, the Dewey Monument, St. Francis Hotel and many other points of interest.

3164 Eruption of Mt. Vesuvius

79 feet. Retributor

A magnificent reproduction of the mountain in full eruption, showing the Bay of Naples and surrounding country. Flowing streams of lava, burning buildings, etc., all reproduced. Tinted for moonlight effect, with full moon in the background, and showing the reflection in the water.

3197 "23"

470 feet. Retrograde

"TWENTYTHREE" is the up-to-date title of one of the most amusing comedy productions in the Biograph list. Everyone who has laughed at the predicaments of the famous "Hallroom Boys" will appreciate this film, particularly the part which shows their experience with a racing automobile.

3212 Looking for John Smith

581 feet. Retrouvais

This is a real comic novelty—a "talking picture." The characters speak their lines by means of words that appear to flow mysteriously from their mouths. The story covers the endeavors of Si Jones to locate a certain John Smith who is wanted to claim an inheritance. He gos to a spiritualist who advises him to advertise in the newspaper. This he does, and a hundred John Smiths appear to claim the inheritance. Si tries to escape them, but the Smiths are everywhere; the very air seems filled with Smith, and Si gives up in despair, convinced he has gone crazy.

3214 N. Adding Bells for Him

528 feet. Retrouvons

A confirmed old bachelor is led away from his comfortable den to enjoy (?) a day at the home of a married friend in the suburbs. The trip is a continuous rush for trains and trolleys. He is welcolmed by a crowd of noisy children who pull and haul and treat him generally like a new plaything. He stands it as long as he can, but finally breaks cover and runs. He is pursued for a short distance, but he easily distances his tormentors, and we finally see him in his den, a sadder, but wiser man.

NEW FOREIGN SUBJECTS

G-319 A False Alarm

200 feet. Koperroest

This is a laughable scene showing how an Englishman, who has imbibed too much wine, accidentally sets fire to his valise and then turns a fire alarm. When the firemen arrive they find our friend asleep at the curb, with the blazing valise beside him. A stream of water is soon playing on both the man and the valice, and he is seen simply buried in a flood of water.

G-436 The Lost Leg of Mutton

256 feet. Koperslaan

Positively a screamer from start to finish. There is more excitement crowded into this film than in any chase film ever made.

G-1704 The Opium Smokers Dream

495 feet. Koperslak

An Oriental phantasy of bewildering gorgeousness. An opium smoker in a Japanese tea garden has visions which carry him through a succession of varying scenes. First he is in an inferno plagued by demons, then he is rescued by witches who try to smother him. He decends to hell itself, where imps with pitchforks bar his escape. From the inferno he is transported to an Oriental heaven, where he is surrounded by voluptuous and enticing beauties who beckon him, but are ever out of his reach. This is one of the most elaborate productions ever made.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

II East 14th Street, New York City.

PACIFIC COAST BRANCH, 116 North Broadway, Los Angeles, Cal.

THE FOX-HUNT

Mrs. Hooligan, with her Pet Reynard, gets in the Way of the Hounds

LENGTH 672 FEET, PRICE 12 CENTS PER FOOT



MRS. HOOLIGAN AND HER PET

Every lover of fine horse-flesh will have a thrill as well as a laugh over this new Biograph comedy. Through the courtesy of Mr. Sidney Holioway, master of the Union County Hounds, of Orange, N. J., we were enabled to get a splendid representation of a real fox-hunt in correct form. We show the fine pack of forty hounds in the kennel, then the meet at the pretty club house, the hunting party and hounds on their way to the meadows, and finally the hunt in full swing. As a preliminary, however, we show Mrs. Hooligan putting her pet fox into a market-basket and starting away across the fields. She stops to show the fox to a friend and unfortunately sets it down directly in the drag which the hounds are following. They pick up the scent of the real fox and start after Mrs. Hooligan full tilt. She, perceiving that she is being chased, takes to her heels and resorts to every device that her wits can suggest to throw the dogs off the scent. She walks the top of a rail fence, doubles in her tracks, and finally takes to water. The hunting party in the meantime has not the slightest notion of what the dogs are after, and does not make the discovery until the dogs force Mrs. Hooligan to take refuge on top of a haystack. At this point of vantage she holds her fox safe from the hounds, and when the horsemen arrive she goes for them and gives them a piece of her mind. The horses ridden by the hunting party have made a clean sweep of all the

The horses ridden by the hunting party have made a clean sweep of all the ribbons at the principal horse shows of the year, and they give a magnificent exhibition over the six-foot fences shown in the pictures. The film is of brilliant photographic quality and has proved a sensation wherever shown.

No. 3231

CODE WORD Retschen

American Mutoscope & Biograph Co.

Il East 14th Street, New York City.

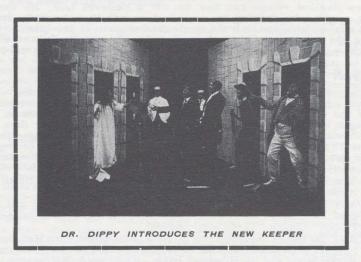
PACIFIC COAST BRANCH,

116 North Broadway, Los Angeles, Cal.

DR. DIPPY'S SANITARIUM

Mild-Mannered Maniacs Give the New Attendant a Warm Reception

LENGTH 706 FEET, PRICE 12 CENTS PER FOOT



"Dr. Dippy," made famous by the comic supplements, conducts a lunatic asylum and has great difficulty in keeping his attendants on the job. The inmates regard each new man as an easy mark. In the opening scene of this production Dr. Dippy hires a new man and introduces him to the patients. Left alone, the new man finds himself up against a hard proposition. The maniacs put him through a course of sprouts that frightens him almost out of his senses. He makes a break and runs for it, the lunatics pursuing and Dr. Dippy, with other keepers, following on. The chase goes over the asylum walls to a hillside, where the new man is captured by the lunatics and put into a big hogshead, which is rolled down hill at terrific speed, and crashes into a barbed-wire fence. The poor fellow in the barrel, more dead than glive, attempts to escape, but is forced back, and the barrel is started off again, and this time lands in a pond. The keeper escapes from this predicament, but he is again captured and tied up against the side of a building and used as a target by a crazy juggler who hurls knives at him while the other inmates enjoy the sport. Dr. Dippy breaks in just in time and draws away the attention of his charges by passing around pie. The victim decides that he has had enough of the job and quits.

No. 3237

CODE WORD-Retuesta.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

Il East 14th Street, New York City.

PACIFIC COAST BRANCH, 116 North Broadway.

SUPPLEMENTARY LIST No. 2

LATEST BIOGRAPH SUBJECTS

PRICE 12 CENTS PER FOOT.

NO.

TITLE

LENGTH CODE WORD

3200 The Village Cut-up

581 feet. Retroleges

Every country cross-corners has its "Cut-up", the real devilish young man who has been to the "city" at some stage of his career, and having spent thirty cents looking at the Mutoscopes, or a dollar on the Bowery at Coney, he thinks he is the real thing. In our production we show how one of theses pest raised ructions in a quiet New England village, and how he met a deserved fate, He spoiled the Squire's courting by dressing up as a ghost; he called out the village fire department on a false alarm, and he broke up the checker game at the grocery store by knocking the spigot out of the kerosene barrel. After this the folks rebelled, and, after a chase, the pest is caught and given a thorough ducking in the mill-pond.

SAN FRANCISCO

The production starts with a magnificent representation of the fire. This was made from a model city, constructed in our Studio. It is tinted red to represent the glare of the fire, and with the leaping flames and dense clouds of smoke, makes a sight long to be remembered. Then come the thrilling scenes of the days immediately following the fire, taken by our own photographer on the spot—the exodus from the city, the feeding of the refugees, the rounding up of the helpless Chinamen, the camps in the parks, the destruction of the ruins with dynamite, and finally, the first efforts toward clearing up and rebuilding the city. The list follows:

- No. 3168, 160 feet—Reproduction of San Francisco in Flames, tinted red. (Code word—Retrilhar.)
- No. 3171, 140 feet—Panoramic view of Filmore and Turk Streets, and refugees hurrying to the Ferry down Market Street; destroying ruins of St. Patrick's Church. (Code word—Retrim.)
- No. 3172, 287 feet—Conglomeration of ruins, Ellis Street, City Hall, feeding refugees of all classes, feeding Chinamen at the Presidio, Panorama of Market Street and the Hibernian Bank. (Code word—Retrimento.)
- No. 3173, 373 feet—Panorama of ruins on Market Steet, Panorama of ruins in residential section, Panorama of Nob Hill, Fairmount Hotel, Hyde and Sutter Streets. (Code word—Retrimmed.)

3207 The Night of the Party

495 feet. Retrospect

It takes a pair of mischievous youngsters to make things hum, and in this production we offer a pair which for unaduletrated deviltry has never been eclipsed. In the opening scene a full-dress ball is in progress. The youngsters, supposed to be in the Land of Nod, sneak down stairs in their nighties, and start their mischief by pouring a ladleful of claret punch down the back of the decollette lady in the white lace dress. They are spanked for this and sent back to bed, but retaliate by boring a hole in the floor above the ballroom and, with the bathroom hose, give the guests below a shower-bath. They then start to hide. First they tack the jamcloset, where they pull down the shelves and get themselves covered with the sticky mess. The pursuing party hot on their trail, the youngsters flee to the cellar and hide in the coal-bin. From there they make for the second floor, where they run into the guest-room and climb into the best bed, covered as they are with jam and coal-dust. Here they are captured and punished.

3211 The Masqueraders

579 feet. Retroussis

Lovers of clean high-class iun will thoroughly appreciate this production. The mischief is brewed by a pretty girl, who has two lovers—one favored over the other. The two men arrange to meet the girl at a masquerade ball, and by chance both decide upon the same costumes—clowns. Both claim the girl, and each thinking the other at fault they come to blows. Egged on by some of the young men in the company, the two boys agree to fight a duel. The maid is wise to the real situation and manages to substitute blanks for ball cartriges in the guns. The principals, both in extremes of terror, are led on by the seconds. The girl puts up a pretense of trying to stop the mortal combat, but the seconds refuse to call the fight off. The bombbardment is furious, but the rivals stand uninjured throughout it all. Finally they realize that a hoax has been perpetrated upon them and a happy reconciliation ends the scene.

3217 The Cruise of the Gladys

680 feet. Retrovo

Any landlubber who ever sailed the ocean blue in a small yacht and enjoyed the inevitable pleasures of sea-sickness, bad weather, mosquitoes, etc., will laugh himself sick over this film. It tells the story of week's trip of two young couples and an elderly chaperone. Rigged out in their gay yachting suits, the party arrive at the wharf and embark. Everyone is excited and unfortunately one of the men slips from the float plunging headlong into the water, from which he is with difficulty rescued. Next we see the party well afloat. Sea-sickness follows and everyone is miserable. To cap the climax they run the yacht hard aground on a sandbar, and although even the girls jump off to lighten the boat and help shove, they fail to move her. Next comes a night on the sandbar fighting mosquitoes. After the calm comes the storm, and the conc usion finds the yatch overturned and the half-drowned party clinging to the keel. They are rescued by some fishermen and take the nearest train for home, where they are shown in the last scene the saddest looking lot of mortals in the world, all done up with bandages, and in the care of a doctor and nurse.

3223 The Lone Highwayman

736 feet. Retruded

Here we show a new character in motion picture production;—a dual personality,—in public life beloved of everyone as the leader of the village Sunday-school and the hero of the rescue of a child from a burning building,—in private, ''Black Dick,'' whose robbery of the pay-wagon arouses the countryside to action, and results in his capture and death. At one time he is a philanthropist engaged in acts of kindness, at another he is on the highway, armed and masked, ready to prey on any rich man who may happen along. Even as a robber he is a type to awaken general admiration, and the climax of the pay, where he is run to bay and killed in the home of the widow whom he had befriended and whose child he had saved from the flames, is one of the strongest ever shown in motion pictures.

3230 Wanted--- A Nurse

796 feet. Retrusos

Two old pals are joking over their morning papers, and one tells the other that he needs a nurse. As the outcome, a wager is made and an advertisement for a nurse is inserted. Dozens apply, and the old lellow runs for his life. One by one the pursuers drop out until only two were left, and they catch him after following him through a sewer and up out of a manhole. Having capured their patient, the two nurses take him home and proceed to guard him. He tries in every way to escape, but each time they track him down and drag him back home. He is in a barber's chair, half shaved, when they catch him the first time, and again he is having a tete-a-tete luncheon with a young lady when the nurses arrive. Each time they carry him off fuming and struggling. Finally, he disguises himself in female wearing apparel, and is about to make his escape good, when his pal discovers him and summons the nurses. Exasperated beyond endurance, the victim gives up and pays the bet. The nurses are then uncermoniously discharged, and they, enraged, at losing their job, fall upon the joker and trounce him while the victim enjoys the sport.

3232 The Country Schoolmaster

694 feet. Rettangolo

Our picture taking staff has turned out a new and delightful comedy production based on the experiences of a mischievious boy and giri—brother and sister—at a typical country school. At the opening the two children are seen leaving their home, a picturesque old farmhouse, for school, loitering on the way down the country road. The last bell has rung, but little do they care. The next scene shows the interior of the school-room, with its old-tashioned benches, quaint maps on the walls, etc. The pupils are all assembled when the two naughty ones stroll in. Both are punished, and Tommy is stood on the dunce's bench. Mischief making starts at once, which ends when Tommy and his sister make a bolt for the window, climb out and run, pursued by the irate schoolmaster, who catches them at the door of their home, where mother joins him in administering a sound spanking. Next day the children play hooky and go fishing. Mother and the schoolmaster are given a great fright. Then the younsters eatch the schoolmaster asleep in a hammock, and build a bonfire beneath him. With his coat-tails on fire, he runs down the road to the fire-house, where the village firemen turn the hose and fire-buckets on him. It is a furious finish, and one which sends an audience away with aching sides.

Produced and Controlled Exclusively by the American Mutoscope & Biograph Co.

II East 14th Street, New York City.

PACIFIC COAST BRANCH,

116 North Broadway, Los Angeles, Cal.

THE TUNNEL WORKERS

In the Bowels of Manhattan With the Biograph

LENGTH 813 FEET, PRICE 12 CENTS PER FOOT



IN THE STEEL TUBE

Such deep secrecy has surrounded the marvellous tunnelling operations beneath New York City that little or nothing of the gigantic enterprise is known to the outside public. It was only by extraordinary influence that the Biograph was privileged to enter the guarded gates, but once in, every facility was given, and a remarkable series of pictures resulted.

Interwoven with the various scenes showing the actual work is a story of strong dramatic interest. Two of the young engineers employed in the tunnel have been good friends until, through a misapprehension of facts, the jealousy of one is aroused. The young wife is innocent of any blame and is overcome with grief when her husband leaves the house in a rage. The two men meet in the inner airlock of the tunnel. Hot words lead to blows, and the young husband is about to brain his opponent with a pickaxe, when there is an explosion, a cave-in, and the two men are buried. A thrilling rescue scene follows, and the two men are taken out more dead than alive. The climax of the story shows the reconciliation of the two men in the presence of the young wire.

Two of the principal scenes at the works are those showing the huge telferage machine in operation, and the changing of the shifts of "sand hogs," the men who risk the deadly "bends" for the high pay of the airlocks. The latter is a remarkable study of the type of man who is doing manual labor in the greatest engineering feat the world has ever known. The subject is of splendid photographic value throughout.

No. 3251

CODE WORD-Retundimus.

American Mutoscope & Biograph Co.

Il East 14th Street, New York City.

PACIFIC COAST BRANCH,

116 North Broadway, Los Angeles, Cal.

Among the cast are Kate Toncray, Jim Slevin, and Guy Hedlund.

SKYSCRAPERS

On the Highest Roof in New York City With the Biograph

LENGTH 613 FEET, PRICE 12 CENTS PER FOOT



Following "The Tunnel Workers" we offer a new sensational production in which the action takes place largely on the dizzy heights of the uppermost girder of a twenty-story skyscraper in the heart of New York. The building is said to be the highest is the city, and overlooks Umon Square. In the distance are to be seen the Flatiron Building, the Times Building and other modern marvels.

The opening of the production includes a panoramic view of the skyscraper district and several thrilling "stunts" by iron-workers, such as throwing and catching redhot rivets, riding a girder into its position and adjusting it in place, and a group of workmen hanging to the chains and being lowered by the derrick from the top of the building to the ground.

The action of the story involves the contractor, superintendent and several workmen. "Dago Pete," an iron-worker, is discharged for fomenting trouble, and to get even, steals the contractor's watch and charges the superintendent with the crime. To makes his deed still blacker he conceals the watch in the superintendent's home. The latter is accused of the theft by the owner of the watch, and as a result, the two men engage in a hand-to-hand fight on the very top of the building. The contractor is worsted and narrowly escapes death from a fall. The superintendent is arrested and haled into court, but a little girl who has seen the hiding of the watch denounces the villain. The contractor and superintendent shake hands, while the real thief is hustled off to prison.

No. 3258

CODE WORD-Retusuro.

TWO ENGLISH NOVELTIES

FROM GAUMONT & CO.

THE DRUNKEN MATTRESS Length 702 ft. Code word-Koperoxyde.

This is positively the funniest picture that has come over-seas. An elderly couple send their maid out to the yard with a mattress which she is to renovate. She has started her work, but thirst overcomes her, and she goes to neighboring tavern for a drink. In the meantime, a drunken man rolls along, spies the mattress and crawls in and goes to sleep. The maid returns, sews up the man inside the mattress and then attempts to take it back to the house. Then the fun begins. The antics of the mattress are simply indescribable. The maid finally gets it into the house and puts it on the bed. The old couple then retire and, of course, the mattress again comes to life. The old folks are dumped out every time they attempt to lie on the bed. Finally, in a rage, they throw the bewitched thing out of the window. It land on the maid and bursts open, and its human contents is discovered.

A MODERN DIOGENES

Length 159 ft. Code word-Koperoker.

This "Modern Diogenes" is a tramp who crawls into a big tub for a nap. He is no sooner comfortably settled than the tub starts off on its travels. It goes across the fields, down a steep hill, down a flight of stone steps, all at terrific speed, and finally lands, with a great splash, in a river. The tramp is rescued, and runs off dripping wet, but none the worse for his experience.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co. II East 14th Street, New York City.

116 North Broadway, PACIFIC COAST BRANCH. Los Angeles, Cal.

MARRIED FOR MILLIONS

A New Side-Splitting Biograph Burlesque on International Alliances.

LENGTH 751 FEET, PRICE 12 CENTS PER FOOT.



WEDDING OF THE "CASTLE-ANNIES"

In "MARRIED FOR MILLIONS" the leading characters are "Count Boney," an impecunious French nobleman, and his American wife, the "Countess." It opens with the civil marriage, which brings out the fact that the Count is broke. "Annie" pays the fee under protest, and then her troubles begin. The "Count" begins a steady campaign of "touching," and sneaks into the lady's bedroom at night, goes through her clothing, and is about to make away with the roll which he finds in her stocking, when she awakens, catches him, and gives him a thorough trouncing. Next he begins to take the bric-a-brac, and the "Countess" catches him putting it up in a pawnshop. Convinced that he is worthless, the "Countess" puts "Boney" to work at the washtub. This nearly breaks him down, but he picks up a pair of sprightly Parisian damsels and is forgetting his troubles over a cold bottle in a cafe when the "Countess" discovers him. The divorce follows, and the final scene shows "Boney" as a waiter in a "Ham-and" establishment.

The burlesque is good-natured throughout and without offense. Every scene teems with laughable situations. The photography of the subject is exceptionally good.

No. 3260

CODE WORD Retuvieras.

Produced and Controlled Exclusively by the American Mutoscope & Biograph Co. II East 14th Street, New York City.

PACIFIC COAST BRANCH, 116 North Broadway,

Los Angeles, Cal.

THE LIGHTHOUSE

Stirring Scenes of Sea and Shore Pictured In Biograph Films.

LENGTH 528 FEET, PRICE 12 CENTS PER FOOT.



All of the outdoor scenes in this new production were taken in the immediate vicinity of one or the most historic lighthouses on the New England coast, i. e., that on Captain's Island, off Indian Harbor. Captain's Island is an exceedingly picturesque spot affording unlimited opportunities for the introduction of the local color so necessary to productions along this line. The opening scene of "The Lighthouse" shows the leading characters, the keeper and his pretty daughter, landing at the island from their dory and, with a basket of provisions, proceeding to the lighthouse. On their arrival, the provisions are unpacked and the old keeper displays a roll of bills, representing his life savings, that he has just drawn from the bank preparatory to his retirement and the purchase of a snug little cottage ashore.

The next scene shows the interior of the lighthouse at night. The villain and his accomplice, intent on robbery, enter the lighthouse, murder the old keeper, and after leaving the girl apparently unconscious, make away with the money. The girl revives and hurries off to a neighboring life-saving station to give the alarm. In the meantime a young fisherman has discovered the murder and sets out after the thieves. He overtakes them before they have left the island, and promptly attacks them. The two thieves are too much for him, but finding that they are discovered, and not daring to risk an encounter with the coast guards, they bind the young fisherman, take him back to the lighthouse, and there accuse him of their own crime. The coast guards are about to string up the innocent young man when the girl rushes in and denounces the murderers, who are at once apprehended and the young fisherman released.

No. 3259

CODE WORD-Retusurus.

American Mutoscope & Biograph Co.

Il East 14th Street, New York City.

PACIFIC COAST BRANCH,

LIFE OF CHRIST

A New and Marvellously Impressive Series of Biblical Scenes

LENGTH 2164 FEET. CODE WORD-Koperpool.

To meet the demand for a motion picture production adapted to the highest class of religious work, we have secured through Gaumont & Co., of London and Paris, a splendid new "Life of Christ." In the scenic effects, costumes, and particularly in the reverent treatment of the subject, this Passion Play has never been approached. The order of the scenes follows, with approximate length of each:

- 1. Arrival at Bethlehem. 131 ft.
- 2. The Nativity and Adoration of the Wise Men. 143 ft.
- 3. The Infant Jesus' Sleep. 101 ft.
- 4. The Woman of Samaria. 55 ft.
- 5. Miracle of the Raising of Jairus' Daughter. 100 ft.
- 6. Mary Magdalene. 72 ft.
- 7. The Triumphal Entry into Jerusalem. 53 ft.
- 8. The Last Supper and Sacrament. 86 ft.
- 9. In the Garden of Olives. 65 ft.
- 10. "Simon, sleepest thou?" 45 ft.
- 11. The Betrayal and Arrest. 72 ft,
- 12. Jesus before Caiaphas. 135 ft.
- 13. Peter's Denial. 105 ft.
- 14. Jesus before Pilate. 103 ft.
- 15. The Scourging. 105 ft.
- 16. Ecce Homo! (Behold the Man.) 23 ft.
- 17. Jesus is Made to Carry His Cross. 255 ft.
- 18. Jesus Falls for the First Time. 135 ft.
- 19. The Incident of St. Veronica. 15 ft.
- 20. The Ascent to Calvary. 135 ft.
- 21. The Crucifixion. 75 ft.
- 22 & 23. The Agony and Descent from the Cross. 55 ft.
- 24. The Burial of Christ. 147 ft.
- 25. The Resurrection. 87 ft.

For ten cents in stamps we will send a fully illustrated descriptive catalogue of the "Life of Christ,"

American Mutoscope & Biograph Co. Il East 14th Street, New York City.

PACIFIC COAST BRANCH,

TRIAL MARRIAGES

Experiences of a Bachelor in the Modern Matrimonial Game

LENGTH 765 FEET, PRICE 12 CENTS PER FOOT



All the world is laughing at the humorous possibilities involved in the scheme of "Trial Marriages" recently proposed by a prominent young New York society matron. In this Biograph production we picture some of the things that might happen if a young bachelor was allowed to experiment with various types of feminine attractiveness before settling down for life. Our hero's first adventure is with a crying girl, and his introduction to the "tyranny of tears" is anything but agreeable. He next tries a jealous girl, and barely escapes with his life when she goes into a tantrum over his innocent attentions to the maid. Next he is blessed with a lazy girl. He has to do all the housework while she stretches out on the sofa and reads novels. This trial is no better than the others, and, as a last resort, he hitches up with a widow, the mother of six young children. Here he finds life in earnest, and at the end of his first week he seeks a comfortable cot in the hospital and resolves to remain single.

The film is splendid in photography and replete with funny situations.

No. 3268

CODE WORD-Reukauf.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

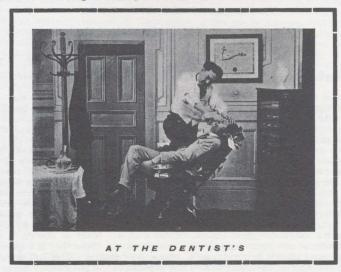
II East 14th Street, New York City.

PACIFIC COAST BRANCH,

MR. HURRY-UP

The Biograph's Latest Whirlwind of Comedy

LENGTH 625 FEET, PRICE 12 CENTS PER FOOT



There is no question about New Yorkers setting the pace when it comes to business energy and ability to accomplish more in a limited time than the average business man. To his country cousin who follows him for a day he appears to be a veritable cyclone of energy. In this production our photographer caught "Mr. Hurry-Up" on one of his strenuous days, made the more so by an aggravating toothache, which unexpectedly introduces many comical situations.

The hurried breakfast, first aid to indigestion, leaving for the office, opening mail during intervals of let-up from intense pain, followed by a rush for the dentist, where no time for ceremony is given. The dentist quickly gets down to business, and our subject, minus his tooth, but with customary faint feeling and deep seated pain, hies himself to a neighboring cafe, when, unconciously, he hastily over indulges in alcoholic delusion. His experiences as homeward he wends his way introduces many comical situations, which are only outdone by his efforts to locate introduces many comical situations, which are only outdone by his efforts to locate the keyhole on arrival at his front door. The sudden mysterious appearance of the keyhole in another location as he nears with his key its former position, combined with his serious endeavors, furnishes unusual amusement to the scene. His entrance and reclining on the couch, which in turn goes through all kinds of antics with him upon it, and his final coming to, makes this production replete with life and bound to produce an appreciated and hearty laugh from any audience.

No. 3262

CODE WORD-Retuvo.

AT THE MONKEY HOUSE

Probably no event of like nature ever attracted such world-wide interest or gave room for more fun than the recent charge against one of the world's greatest tenor singers of pressing his attentions upon a lady visitor at the monkey house in Central Park, New York. The picture, while taken under similar circumstances, is a burlesque on the original and full of who esome mirth. The scene opens with a general view showing some of the most interesting attractions of Central Park's Menagerie. Arriving at the monkey house, a young lady and a boy are seen watching the funny stunts of the monkey family. The approach of the distinguished looking gentleman and his univited attentions to the lady, followed by his arrest, makes this an unusually comical production.

CODE WORD-Reubarbaro.

LENGTH-247 feet.

Produced and Controlled Exclusively by the American Mutoscope & Biograph Co. II East 14th Street, New York City. 116 North Broadway,

PACIFIC COAST BRANCH. Los Angeles, Cal.

SUPPLEMENTARY LIST No. 3

LATEST BIOGRAPH SUBJECTS

PRICE 12 CENTS PER FOOT

NO. T

LENGTH CODE WORD

3209 A Daring Hold-up in Southern California

467 feet. Retrouer

Unlike all other films purporting to represent Western life, this was actually taken in California, and the various scenes will be readily recognized by those who are familiar with the section in which they are located. Furthermore, the characters are famous in their way on the Pacific Coast. Detective Hendrickson, who leads in the chase, and who captures the outlaws, is the best known detective in the West and the hero of a hundred similar episodes. The opening scene takes place on a beautiful avenue shaded with palms and pepper trees. A trolley car comes bowling along, when two rough looking young men run out from the roadside, revolvers in hand, and force the passengers to give over their valuables. They then hold up an automobile and compel the chauffeur to aid them in their flight. Pursued by the detectives they leave the automobile and enter the famous Rubio Canon, crossing a revine over a narrow bridge and come upon two ladies, whom they rob of a handbag. Down the other side of the mountain come the thieves followed by the detectives, and near a waterfall one of the detectives is shot. Next is shown a cave in which the robbers are seen examining their plunder. Here they are surprised by the detectives, and after a fierce struggle, make their escape. The last scene shows the shooting of one of the robbers and the capture of his pal twenty miles further up the trail.

3220 Ostrich Farm

145 feet. Retruco

At Pasadena, Cal., is one of the largest Ostrich Farms in the country. This picture is one of the most interesting ever made—full of life and action—shows the life of the bird during hatching and feeding.

3221 Pigeon Farm

253 feet. Retrudamur

Located in Southern California is the largest Pigeon Ranch in the world. It contains over sixty thousand pigeons. This picture shows the brooding and feeding, which makes it one of the most interesting ever produced.

3222 Ascent of Mount Lowe

216 feet. Retrudebas

Showing the great incline of Mount Lowe at California. It is the steepest cable grade in this country. A fine film for Hale Tour Car work.

3226 Brannigan Sets off the Blast

215 feet. Retruque

Brannigan is foreman of a gang at work excavating for the foundation of a skyscraper, and strolls along just as a dynamite cartridge is set off for a blast. There is a tremendous explosion and Brannigan is blown out of sight, but soon comes back to earth and lands in a mortar trough, where he is rescued by his men.

3231 The Fox Hunt

672 feet. Retschen

Every lover of fine horse-flesh will have a thrill as well as a laugh over this Biograph comedy. We show the fine pack of forty hounds in the kennel, then the meet at the pretty club house, the hunting party and hounds on their way to the meadows, and finally the hunt in full swing. As a preliminary, however, we show Mrs. Hooligan putting her pet fox into a market-basket and starting across the fields. Unfortunately, she sets out directly in the drag which the hounds are following. They pick up the scent of the real fox and start after Mrs. Hooligan full tilt. She, perceiving that she is being chased, takes to her heels and resorts to every device that her wits can suggest to throw the dogs off the scent. She walks the top of a rail fence, doubles in her tracks, fords a stream of water, and finally takes refuge on top of a haystack, at which point of vantage she holds her fox safe from the hounds and gives the horsemen a piece of her mind.

3237 Dr. Dippy's Sanitarium

706 feet. Retuesta

Dr. Dippy conducts a lunatic asylum and has great difficulty in keeping his attendants on the job. The inmates regard each new man as an easy mark. In the opening scene of this propuction Dr. Dippy hires a new man and introduces him to the patients. Left alone the new man, finds himself up against a hard proposition. The maniacs put him through a course of sprout that frightens him almost out of his senses. He makes a break and runs for it, the lunatics pursuing, and Dr. Dippy, with other keepers, following on. The chase goes over the asylum wall to a hillside, where the new man is captured by the lunatics and put into a big hogshead, which is rolled down hill at a terrific speed, and crashes into a barbed-wire fence. The poor fellow in the barrel, more dead than alive, attempts to escape, but is forced back, and the barrel is started off again, and rolls into a pond. The keeper escapes from this predicament, but is again captured and tied up against the side of a building and used as a target by a crazy juggler who hurls knives at him while the other inmates enjoy the sport. Dr. Dippy breaks in just in time and draws away the attention of his charges by passing around the pie. The victim decides that he has had enough of the job and quits.

3251 The Tunnel Workers

813 feet. Retundimus

Such deep secrecy has surrounded the marvellous tunnelling operations beneath New York City that little or nothing of the gigantic enterprise is known to the outside public. It was only by extraordinary influence that the Biograph was privileged to enter the guarded gates; but once in, every facility was given, and a remarkable series of pictures resulted. Interwoven with the various scenes showing the actual work is a story of strong dramatic interest. Two of the young engineers employed in the tunnel have been good friends until, through a misapprehension of facts, the jealousy of one is aroused. The young wife is innocent of any blame and is overcome with grief when her husband leaves the house in a rage. The two men meet in the inner air-lock of the tunnel. Hot words lead to blows, and the young husband is about to brain his opponent with a pickaxe, when there is an explosion, a cave-in, and the two men are buried. A thrilling rescue scene follows, and the two men are taken out more dead than alive. The climax of the story shows the reconciliation of the two men in the presence of the young wife. Two of the principal scenes at the works are those showing the huge telferage machine in operation, and the changing of the shifts of "sand hogs," the men who risk the deadly "bends" for the high pay of the airlocks. The latter is a remarkable study of the type of man who is doing manual labor in the greatest engineering feat the world has ever known.

3258 Skyscrapers

613 feet. Retusuro

A sensational production in which the action takes place largely on the dizzy heights of the uppermost girder of a twenty-story skyscraper in the heart of New York. The building is said to be the highest in the city, and overlooks Union Square. In the distance are to be seen the Flatiron Building, the Times Building and other modern marvels. The action of the story involves the contractor, superintendent and several workmen. "Dago Pete" an iron-worker, is discharged for fomenting trouble, and to get even, steals the contractor's watch and charges the superintendent with the crime. The latter is accused with the theft by the owner of the watch, and as a result, the two men engage in a hand-to-hand fight on the very top of the building. The contractor is worsted and narrowly escapes death from a fall. The superintendent is arrested and haled into court, but a little girl who has seen the hiding of the watch denounces the villain. The contractor and superintendent shake hands, while the real thief is hustled off to prison.

3259 The Lighthouse

528 feet. Retusurus

All of the outdoor scenes in this production were taken in the immediate vicinity of one of the most historic lighthouses on the New England coast, i. e., that on Captain's Island, off Indian Harbor. Captain's Island is an exceedingly picturesque spot affording unlimited opportunities for the introduction of the local color so necessary to productions along this line. The opening scene of "The Lighthouse" shows the leading characters, the keeper and his pretty daughter, landing at the island from their dory and, with a basket of provisions, proceeding to the lighthouse. On their arrival, the provisons are unpacked and the old keeper displays a roll of bills, representing his life savings, that he has just drawn from the bank preparatory to his retirement and the purchase of a snug little cottage ashore. The next scene shows the interior of the lighthouse at night. The villain and his accomplice, intent on robbery, enter the lighthouse, murder the old keeper, and after leaving the girl apparently unconscious, make away with the money. The girl revives and hurries off to a neighboring life-saving station to give the alarm, In the meantime a young fisherman has discovered the murder and sets out after the thieves. He overtakes them before they have left the island, and promptly attacks them. The two thieves are too much for him, but finding that they are discovered, are not daring to risk an encounter with the coast guards, they bind the young fisherman, take him back to the lighthouse, and there accuse him of their own crime. The coast guards are about to string up the innocent young man when the girl rushes in and denounces the murderers, who are at once apprehended and the young fisherman released,

3260 Married for Millions

In "MARRIED FOR MILLIONS" the leading characters are "Count Boney," an impecunious French nobleman, and his American wife, the "Countess." It opens with the civil marriage, which brings out the fact that the Count is broke. "Annie" pays the fee under protest, and then her troubles begin. The "Count" begins a steady campaign of "touching," and sneaks into the lady's bedroom at night, goes through her clothing, and is about to make away with the roll which he finds in her stocking, when she awakens, catches him, and gives him a thorough troucing. Next he begins to take the bric-a-brac, and the "Countess" catches him putting it up in a pawnshop. Convinced that he is worthless, the "Countess" puts "Boney" to work at the washtub. This nearly breaks him down, but he picks up a pair of sprightly Parisian damsels and is forgetting his troubles over a cold bottle in a cafe when the "Countess" discovers him. The divorce follows, and the final scene shows "Boney" as a waiter in a "Ham-and" establishment. The burlesque is good-natured throughout and without offense. Every scene teems with laughable situations.

3268 Trial Marriages

765 feet. Reukauf

All the world is laughing at the humorous possibilities involved in the scheme of "Trial Marriages" recently proposed by a prominent young New York society matron. In this Biograph production we picture some of the things that might happen if a young bachelor was allowed to experiment with various types of feminine attractiveness before settling down for life. Our hero's first adventure is with a crying girl, and his introduction to the "tyranny of tears" is anything but agreeable. He next tries a jealous girl, and barely escapes with his life when she goes into a tantrum over his innocent attentions to the maid. Next he is blessed with a lazy girl. He has to do all the housework while she stretches out on the sofa and reads novels. This trial is no better than the others, and, as a last resort, he hitches up with a widow, the mother of six young children. Here he finds life in earnest, and at the end of his first week he seeks a comfortable cot at a hospital and resolves to remain single.

All pictures are made with our celebrated Biograph Cameras. Our films run on any machine.

American Mutoscope & Biograph Co.

Il East 14th Street, New York City.

PACIFIC COAST BRANCH, 116 North Broadway, Los Angeles, Cal.

OUT IN THE STREETS. 640 feet.

A splendid melodramatic subject acted by most capable people. The story is that of a poor woman whose last resources have been exhausted and is forced to most desperate measures to save her children from starvation by leaving one of them at the door of a kindhearted millionaire. She is herself evicted from her squalid home and thrown on the streets, but the chain of incidents recounted in the picture bring her and her children together under care of the benevolent old gentleman. This is one of the prettiest and most striking dramatic subjects ever produced.

THE MOONSHINERS. 960 feet.

A thrilling story of primitive life in the Kentucky Mountains in ten scenes showing in the main the terrific battle waged between the makers of moonshine whiskey and the United States Revenue Officers. This is a film of intense dramatic and scenic excellence.

THE HORSE-THIEF. 650 feet.

Sensational in the extreme. A young lady riding a handsome saddle horse is followed to her stable by a horse thief who, after overpowering the groom, secures the horse. He is pursued by the owner of the estate and his stable hands and is captured after a most exciting run. The leading part of this production is taken by Miss Laura Burt, formerly leading lady with Sir. Henry Irving.

A KENTUCKY FEUD. 675 feet.

The thrilling story of the great Hatfield-McCoy duels, showing the ever-recurring battles between the two clans. How a trifling incident started one of the most bitter feuds ever known in the history of any country.

PERSONAL. 371 feet.

An original comedy founded on an advertisement, in which a Frenchman states he would like to meet a handsome American girl. Object matrimony. A great crowd of girls answer and he is chased all over the neighboring country until one finally catches him. This is without exception the greatest ever.

WIDOW AND THE ONLY MAN. 465 feet.

Quite a comic story of the experiences of a young man who visits a summer resort which is a veritable "Adamless Eden". Of course all the girls make a play for him, but a bewitching widow wins out, only to find he is nothing but a counter jumper in a Department Store.

THE SUBURBANITE. 664 feet.

The trials and tribulation of Mr. Cityman who is induced to take a "nice little home in the country." While this may be said to truthfully portray his experiences, nevertheless it is one continuous laugh from start to finish.

WANTED-- A DOG. 728 feet.

A screamingly funny chase film. A woman advertises for a dog to protect her from tramps and in answer at least fifty dog owners call. She is driven from her home and at last takes refuge behind the sheltering walls of a lunatic asylum.

COUNTRY COURTSHIP 502 feet.

An amusing story of love in the backwoods. How a gallant young count lover outwitted the stingy old father of his fair charmer by eloping. The father and the favored suitor pursuing in a carriage and, after a number of comic mishaps arrive at the parsonage just to late.

A FRIEND IN NEED. 518 feet.

A pleasing combination of comedy and pathos together with wonderful intelligence of a handsome dog. An old man reduced to starvation is helped by his faithful dog who steals sausage to sustain his master. While so doing he comes within an ace of becoming sausage meat himself.

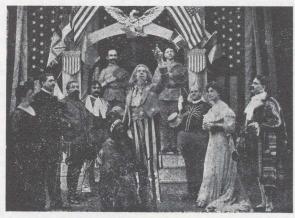
MR. HURRY UP. 625 feet.

Here is a character that is essentially a New York type. He is in a whirl at all times, and some of the many things he is guilty of, we have caught in a moving picture story that is funny in the extreme.

FIGHTS OF NATIONS

Affairs of Honor a la Mode Shown by the Biograph

LENGTH 750 FEET, PRICE 12 CENTS PER FOOT.



"AMERICA"

Our latest production, under six titles, represents various types and nationalities, with tragedy and comedy intermingled. Every scene is beautifully staged,

and each nationality well represented.

"Mexico vs. Spain," the first scene, shows the rejected Mexican suitor, in a jealous rage, watching the love-making between Carlos, the Spaniard, his hated rival, and the beautiful senorita. With drawn stiletto, he pounces upon the Don, but the senorita seizes his arm, thus saving her lover, from a horrible death. After a terrific hand-to-hand encounter, the Don has the point of vantage over the Mexican, but through the pleadings of the girl releases him and bids him go. Next is shown two of "Our Hebrew Friends" in a characteristic battle—all talk, but no blows. A third Hebrew is drawn into the argument, in the heat of which a policeman appears and threatens to arrest them. The third Hebrew is made the innocent victim. He offers the officer a bribe of a roll of money, which is accepted, but the Jew steals it back. Then follows "A Scottish Combat." A broadsword engagement between two of America's leading actors in Scotch costumes showing how quick and accurate these deadly weapons can be handled. A comedy scene "Sunny Africa" takes place in a concert hall on Eighth Avenue, New York, frequented by the colored element. Buck dancing, cake walking, etc., are indulged in. The Bully resents the attentions paid to his sweetheart by a dusky gentleman. Immediately razors are drawn and the affair winds up in a rough-house. In "Sons of the Ould Sod" we show a laughable scrap between Haggerty and Fogarty caused by the accidental dropping of a wet sheet by Mrs. Haggerty from her window upon the head of Fogarty. The men battle furiously until that soothing balm to hurt feelings, Beer, is proferred by the everthoughtful Mrs. Haggerty. "America" then serves as an appropriate finale. The scene is magnificently decorated with emblems of all nations, the American Eagle surmounting them. In harmony, peace and goodwill the characters of the different nations appear, making it an allegorical representation of "Peace", with Uncle Sam presiding at a Congress of the Powers.

No. 3272

CODE WORD Reukmaker.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

11 East 14th Street, New York City.

PACIFIC COAST BRANCH, 11

Mrs. Smithers' Boarding-School

New Biograph Comedy in which School Days are Happy Days for all but the Professor

LENGTH 751 FEET, PRICE 12 CENTS PER FOOT.



CAUGHT!

This comedy production, enacted at an institution of learning for young girls, opens with the arrival of the cranky old Professor, who is not generally liked by the scholars. They immediately proceed to make him tired of his exalted position by a series of practical jokes. One of the pupils is made up to represent Mrs. Smithers, and the Professor being near-sighted, mistakes the scholar for Mrs. Smithers and directly proposes marriage. As he is about to embrace her, Mrs. Smithers enters the room and takes in the situation at a glance, which ends disasterously for the pupil. The pupils then go to Mrs. Smithers' bedroom, taking with them a dummy of a man, which they place under her bed. Mrs. Smithers enters, and when she catches sight of the dummy screams for help. The Professor comes to her aid, and after a heroic struggle with the "man" discovers him to be only a stuffed dummy. The pupils then make a dash for Professor's bedroom, where they This comedy production, enacted at an institution of learning for young stuffed dummy. The pupils then make a dash for Professor's bedroom, where they perpetrate all sorts of practical jokes, such as tying his clothes into knots, filling his hat with ashes, nailing his shoes to the floor, etc. Hearing the Professor's approach they scamper off. He enters the room, sees the general disorder, and finally gets into bed very much disgusted with the state of affairs. Two of the pupils then enter dressed up as spooks. This proves to be a climax to the Professor's troubled and nervous condition, and he is prostrated with fright. We next see the pupils in the school gymnasium doing all kinds of physical culture exercises, such as dumbbells, horizontal bars, chest and lung testers, boxing etc. The Professor winds up the exercises with a game of Basket Ball. Just as he is about to win the game, the entire class pounce upon him, tie a rope about him and pull him up to the ceiling, screaming and helpless. Mrs. Smithers comes to the rescue and puts an end to their hilarity. The final scene shows the exterior of the Boarding-School. The term has finished and the scholars are leaving, much to the satisfaction of the old Professor. The entire production is first-class photographically, and if our customers want to make a hit with the ladies and children they should not fail to get a copy of "Mrs. Smithers' Boarding-School."

CODE WORD-Reukballen.

Produced and Controlled Exclusively by the

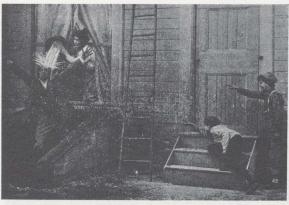
American Mutoscope & Biograph Co. II East 14th Street, New York City.

PACIFIC COAST BRANCH, 116 North Broadway,

THE TRUANTS

That "Boys Will Be Boys" is Here Shown With a Vengeance.

LENGTH 638 FEET, PRICE 12 CENTS PER FOOT.



AN UNEXPECTED BATH

In this production the Biograph has hit upon a subject rich with comedy opportunities and has taken advantage of them; the result being the funniest film yet produced. The story is that of two mischievous youngsters who have a strong aversion for the confines of the school-room, but a lively aptitude for practical jokes. While playing "Hooky" and dodging the truant officer, they pay a visit to Biddy, the cook, and during her absence from the kitchen, place two giant firecrackers in the stove in which she is about to start a fire. She returns and the boys scamper off. Through force of habit, although on this occasion entirely unnecessary, Biddy saturates the kindling with kerosene and then applies a match. There is an explosion, the echo of which we are sure Biddy doesn't hear, for when the smoke clears away we find her reclining beneath a covering of portions of the ceiling, the stove and other portable and unportable kitchen furnishings, from which she is rescued by her friend, the cop. In the next scene the boys hang a bucket of ashes over the front door, tying a rope from the bucket to the door-knob and then ringing the bell. The lady of the house answering it, receives the contents of the bucket all over her. The boys have hidden in the cellarway, where the lady discovers them and goes to mete out their punishment. Meanwhile they chase off on more mischief bent, and the truant officer takes their hiding place in the hopes of their returning, and, of course, gets the pail of water intended for them. The following scene is next morning, showing the truant officer still abed, aweary from the arduous day before. Outside his chamber window the truants are playing in a swing. One gives the other a push that not only sends him high in the air, but clean out of the swing and through the window, taking glass and sash with him, and landing with a thud on the officer's chest, rudely awakening him from his peaceful slumbers. He seizes the boy, while a deputy on the outside captures the other. They are taken to court, where the leader is subjected to a violent paddling at the hands of the truant officer clears away we find her reclining beneath a covering of portions of the ceiling, the where the leader is subjected to a violent paddling at the hands of the truant officer and his deputy. The fortitude of the boy amazes the court until it is discovered that he has plead a head in the rest in the second and his deputy. that he has placed a board in the seat of his trousers for protection. This film is sure to be one of the biggest comedy hits of the season.

All pictures are made with our celebrated Biograph Cameras. Our films run on any machine.

No. 3273

CODE WORD-Reukoffers

Produced and Controlled Exclusively by the American Mutoscope & Biograph Co. II East 14th Street, New York City.

PACIFIC COAST BRANCH, 116 North Broadway, Los Angeles, Cal.

THE FENCING MASTER

A Parisian Romance of Love and Jealousy **Told in Motion Pictures**

LENGTH 638 FEET, PRICE 12 CENTS PER FOOT.



THE DUEL

In making this production the Biograph Company enlisted the services of two native Parisians, whose work and suggestions make it one of the most effective pictures ever produced in this country. The sterling work of the actors, and the layout of the scenes are distinctly typical of the French capital. The story is of the affaire de cœur of two French swordsmen, both rivals for the hand of the same fair Parisienne. The opening scene is at the academy of the Fencing Master. A friendly bout with the foils between the Master and his then unknown rival is indulged in, which clearly proves the former indeed a master of the art. A letter is received by the Fencing Master from his sweetheart breaking off their engagement and requesting the return of her letters. He, obedient to her wishes, meets her at Place Royal and returns the treasured epistsles. Here his rival appears and her at Place Royal and returns the treasured epistsles. Here his rival appears and a wordy combat ensues, which terminates in a challenge to fight a duel. Notwithstanding his mother's earnest entreaty, the Fencing Master accepts the challenge, apprising the girl that he will ''let her lover take the life that is worthless without her love.'' The next scene is the duel in the snow. Both men are eager for the fray. A spirited contest is waged, when the rival, with a well-directed thrust, which meets with no resistance, sends the Fencing Master to the ground seriously wounded. The final scene shows the Fencing Master at the hospital, where he is visited by his opponent. There is a reconciliation, both attributing the affair to a woman's whim, when the girl enters and, hysterical from remorse, falls prostrate across the wounded man's cot, making an intensely dramatic climax to a most thrilling production. thrilling production.

All pictures are made with our celebrated Biograph Cameras. Our films run on any machine.

No. 3279

CODE WORD-Reumatica

Produced and Controlled Exclusively by the American Mutoscope & Biograph Co. II East 14th Street, New York City.

PACIFIC COAST BRANCH, 116 North Broadway, Los Angeles, Cal.

A TENDERLOIN TRAGEDY

An Intensely Interesting Biograph Comedy Drama



The story, based on an actual occurrence, depicts the gav life along the "Great White Way" of New York. The principal character is an elderly merchant, whose son is a physician. The old gentleman, on account of his wife's ceaseless chatter and her objections to his smoking or taking a drink at home, is forced to seek those pleasures outside, so we find him spending his evening in one of the well-known cafes, in company with a couple of chorus girls. A supper is served in one of the private rooms, and after indulging freely in champagne the trio become very hilarious. This is too swift a pace for the old gentleman and he falls, a victim of heart disease. A hurry call for a doctor brings the young son, who has stopped at the same cafe for refreshment on his way home. While the climax is tragic, the film abounds in comedy situations which enliven the subject.

No. 3296

Length 481 feet.

Code Word-Reunions.

JAMESTOWN EXPOSITION

By virtue of special concession we have secured a series of most interesting scenes of the opening ceremonies of this great tri-centennial. The film starts with a splendid picture of President Roosevelt and family arriving at Discovery Landing. They walk directly towards the camera, giving a close view of all. In the party may be recognized, besides the President, Mrs. Roosevelt, Major General Grant, Rear Admiral Evans, Lieut. Fitzhugh Lee, Wm. Loeb, Jr., Miss Ethel Roosevelt, young Archie and Quentin. Following come the naval and military representatives of thirty-seven nations, the most remarkable gathering ever photographed. The final scene shows President Roosevelt making the opening address, at the finish of which he turns and presses the electric button which started in motion the giant exposition.

No. 3302

Length 458 feet.

Code Word-Reunissiez.

CRAYONO

Here is indeed a novelty. It is a very funny film showing a well-known cartoonist at work in his studio. All of the drawings are extremely comic and are done with lightning-like rapidity. He also shows how a few strokes added to an already-finished picture will change the entire tone of it.

No. 3295

Length 428 feet.

Code Word-Reunieses.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

11 East 14th Street, New York City.

PACIFIC COAST BRANCH,

IF YOU HAD A WIFE LIKE THIS

A Roaring Farce in Moving Pictures By the Biograph

LENGTH 698 FEET, PRICE 12 CENTS PER FOOT.



"POOR JOHN"

Some will contend that marriage is a failure, but in this case it has proved a grand success for us, as it has furnished material for a screaming comedy. Poor Mr. Peck, a human bantam, is the meek and submiss ve husband of a giantess, who rules him with a tyrant's hand. Humbie and obedient for a while, he at last determines to burst asunder the chains of domesticity and become a "real sport." A mad rush from his home to the club, where he is engaged in a little game of poker when—
"Oh, look who's here"—wifey appears. There is something doing, and Peck leaves by means of a rope fire-escape through the window. Mrs. Peck accelerates his descent by cutting the rope before Peck has made half the journey, and he falls with a thud to the sidewalk. He must have struck his bump of combativeness, for he still fights for liberty, and we next find him in a Bowling Alley. Here Mrs. Peck makes a record strike; not only knocking down all of the pins, but everything and everybody as well, in her wild endeavor to catch Peck. He, however, escapes to the Pool Parlor, but Miladi still pursues, and devastation marks her advent. From here, he seems to have successfully eluded her and is seated in the front row of a vaudeville theatre enjoying the sinuous gyrations of a Salome dancer. One of the veils falls lightly upon the shoulder of Happy Peck, which is sharply contrasted by the fail of the bass fiddle on his head. It is needless to state that Mrs. Peck hovers From the theatre she drags Peck by the heels back to his happy home, where, in the last scene, she regales him with a version of the Salome Dance he will never forget, though he may try. This film is the superlative degree of farce

All pictures are made with our celebrated Biograph Cameras. Our films run on any machine.

No. 3278

CODE WORD-Reumametro.

Produced and Controlled Exclusively by the American Mutoscope & Biograph Co. Il East 14th Street, New York City.

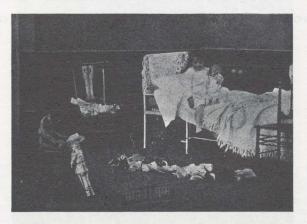
PACIFIC COAST BRANCH, 116 North Broadway,

Los Angeles, Cal.

DOLLS IN DREAMLAND

A Delightful Fantasy in Motion Pictures By the Biograph

LENGTH, 752 FEET; PRICE, 12 CENTS PER FOOT.



Here is presented a production that is as unique as it is novel. A pretty little girl, aweary after her day's play in the nursery, is seen bidding her Dollies goodnight and going to bed. Her eyes are soon closed in sleep, and the Dolls, of which there are quite a score, scamper off to Dreamland, where they hold high carnival, Teddy Bear acting as master of ceremonies. A luncheon is served by Teddy Bear to the now animated Dolls, after which each gives a dance peculiar to their character. The warning that dawn is approaching is given and they all toddle back to the nursery to greet Little Mother when she wakes. While this film appeals particularly to the little folk, it is also highly amusing to the grown-ups on account or its many to the little folk, it is also highly amusing to the grown-ups on account of its many mysterious and comic incidents.

No. 3294

CODE WORD-Reunaio.

ARIBOU

LENGTH, 725 FOOT; PRICE, 12 CENTS PER FOOT.

Hunting scenes have ever been a leading teature in motion pictures since their Hunting scenes have ever been a leading feature in motion pictures since their inception, and the Biograph here presents a must thrilling series—a Caribou Hunt in the Barrens of Newfoundland. It starts with a scene showing the hunting party leaving Portland, Me., by train. They arrive at Millertown, N. F., where they are met by the guides, and from here the journey is made in canoes. Next is shown real camp lite in the wilderness. The hunters start out in pursuit of the fleet-footed game, of which many are seen at remarkably close range. Several caribou are shot and taken in the course of the hunt. The excitement reaches a climax when one of the animals is rnn to the beach, and as he stands sniffing the air, a well-directed shot takes effect. Leaping forward he plunges into the water, but a second shot follows and the magnificent caribou becomes the sportsmen's trophy. This film is unquestionably the most interesting hunting picture ever made. unquestionably the most interesting hunting picture ever made.

CODE WORD-Retusarum.

Produced and Controlled Exclusively by the American Mutoscope & Biograph Co. II East 14th Street, New York City.

PACIFIC COAST BRANCH, 116 North Broadway,

A CARIBOU HUNT

An Object Lesson in Motion Pictures for "Nature Fakers"

LENGTH, 725 FOOT: PRICE, 12 CENTS PER FOOT.



THE "ST. REGIS" OF THE BARRENS

Hunting scenes have ever been a leading feature in motion pictures since their inception, and the Biograph here presents a must thrilling series—a Caribou Hunt in the Barrens of Newfoundland. It starts with a scene showing the hunting party leaving Portland, Me., by train. They arrive at Millertown, N. F., where they are met by the guides, and from here the journey is made in canoes. During this trip many intensely interesting incidents are depicted, and the final landing of the party at the camping grounds gives the spectator a vivid conception of the nature of those desolate tracts of land hundreds of miles from civilization. Next is shown real camp life in the wilderness. The hunters start out in pursuit of the fleet-footed game, of which many are seen at remarkably close range. Several caribou are shot and taken in the course of the hunt. The excitement reaches a climax when one of the animals is run to the beach, and as he stands sniffing the air, a well-directed shot takes effect. Leaping forward he plunges into the water, but a second shot follows and the magnificent caribou becomes the sportsmen's trophy. This film is unquestionably the most interesting hunting picture ever made.

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No. 3257

CODE WORD-Retusarum.

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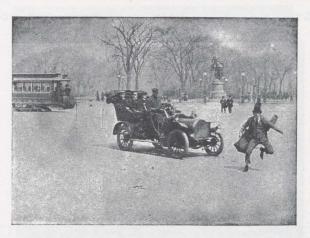
II East 14th Street, New York City.

PACIFIC COAST BRANCH,

RUBE BROWN IN TOWN

He Came, He Saw, But He Didn't Conquer; So, Back to the Farm

LENGTH, 868 FEET; PRICE, 12 CENTS PER FOOT.



Reuben Brown, as he plodded on the farm in New Jersey, had one longing, and that was to see New York. With determination he hoarded his earnings until he accumulated quite a roll, and the great day arrives when he bids the old folks a fond adieu and starts Bowery-ward. New York!—at last his wildest dreams are to be realized. He emerges from the ferry and is taken care of by a benevolent cab-driver, who carries him to a select hostelry, noted for entertaining the Jersey "come-on". Here his troubles begin when he uncovers his roll and peels off a bill to pay his fare; but cabbies never make change, so he is "stung". From here he starts on a "personally conducted" tour of sightseeing, and figuring cab riding an expensive luxury, adopts as his mode of transportation, "Shank's Mare". He hasn't gone far before a corner fakir with an electric shock battery attracts his attention. He tries a shock, and while held captive by the powerful current, a boy makes off with his gripsack. Finally breaking away, he gives chase and regains his property. Next we find him cavorting in that heterogeneous haven for hilarious hayseeds—The Bowery. Flimflammed, b'gosh—as I live, a "lemon". Further on, he approaches a Dime Museum, in front of which a lion-lunged ballyhoo extols in alluring terms the wonders "alive, alive and on the inside." Rube enters, and while in the curio hall he falls in the hands of a professor of phrenology; but when it comes to paying for this little attention he receives several bumps not recorded on the professor's chart. Rube finds the Bowery too swift, so hies himself to Central Park, where he finds motor cars more difficult to dodge than haywagons. In an uptown restaurant he receives the final jab, when he is done by a young lady whose check he pays. The waiter gives him short change, and when he seeks redress he is thrown out of the place, and we finally see him making for the ferry. The boat has just left the slip and the gates are closed, but Rube tries to climb over in his strenuous endeavors to get back

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No. 3297

CODE WORD-Reunir.

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Il East 14th Street, New York City.

PACIFIC COAST BRANCH, 116 North Broadway.

SUPPLEMENTARY LIST No. 5

LATEST BIOGRAPH SUBJECTS

PRICE 12 CENTS PER FOOT

NO.

TITLE

LENGTH

CODE WORD

3137 THE INSURANCE SOLICITOR 628 feet. Retrancher

We show how a young chap, just out of college, full of blasting ambition, and with all the world before him, decides to enter upon a business career as a life insurance agent. The Deferred Dividend Life Insurance Company has advertised for agents, and our young friend applies for a job. He is received by the rotund and smiling president (salary \$150,000 a year and pickings), and receives his first lesson in the gentle art of landing a victim. Authority in hand, he starts out eager for the fray

His first attempt is on a busy merchant in his private office. The young man bursts in interrupts some confidental dictation, and proceeds to vehemently set forth the wonders of the Deferred Dividend policy. The merchant's wrath knows no bound, and seizing the new agent by the collar, he wipes the floor with him, and ends by throwing him out of the office bodily. The young man picks himself

up as in a trance and limps away.

The new ag nt next tackles a private residence. Through the front window the gentlemen of the house may be seen absorbed in a game of chess. A maid comes to the door as the agent rings, and the latter forces his way in despite the maid's objection. Once in, he tackles the chess players and again speaks his little piece about the Deferred Dividend policy. The chess players seize him, hustle him to the door and throw him bodily out and down the entire flight of stairs to the sidewalk below. It is a terrific fall, and would have discouraged any ordinary man, but our friend is full of pluck and ready to try it again.

His next attempt is in a feed mill. The old miller is bustling about filling his

bags and barrels when our young friend enters with his Deferred Dividend scheme. In the course of his arguments the enthusiastic agent stands beneath the chute, and the miller lets him have a barrel full of bran where it will do him most good.

By this time our young friend has a pretty good idea of the game, and he calls at the kitcken door of a city residence with a great deal of caution. is busy baking and don't like being interrupted. At first she listens to the agent's story good-naturedly, but when he becomes insistant she goes for him, and when the smoke blows away, our hero is buried deep under the debris of the battle. Everything movable in the kitchen is piled on top of him. This is the straw that breaks the camel's back The new insurance agent has had all that's coming to him, and the final scene shows him back with the folks at home engaged in the less remunerative but safer occupation of sawing wood.

3139 MR. BUTT-IN

687 feet. Retranseo

By special arrangement with the New York World we are able to show in motion pictures a few amusing experiences of that well-known gentleman, Mr. Butt-In. In our production, Mr. Butt-In is first shown at home, where his good wife has summoned a plumber to repair a leak in the kitchen water-pipe. plumber is proceeding with the job in his own way, but this does not suit Mr. Butt-In, and he attempts to show the plumber how it should be done. As a result the pipe bursts, the kitchen is flooded, Mrs. Butt-In's new hat is ruined and Mr. Butt-In himself is thoroughly soaked, much to the amusement of the plumber-

In the succeeding scene, one of splendid photographic value, Mr. Butt-In interferes with some masons at work on a new building, and when the fracas is over he is landed in a bin of mortar, from which he is rescued with great difficulty

by his wife.

Next we find Mr. Butt-In at a boxing exhibition. The principals are in the ring and a great audience is watching the contest. Two livily rounds are sparred and things are rapidly coming to a climax, when Mr. Butt-In jumps into the ring and attempts to seperate the contestants. Of course he gets what is coming to him, and when Mrs. Butt-In gathers him in he has almost been torn limb from limb.

Finally, Mr. Butt-In, worn out with his strenuous experiences, winds up in bed, a broken man. The physician calls to straighten him out, but Mr. Butt-In cannot resist the opportunity to interfere, and the doctor, in desperation, commits him to an insane asylum, where he is safely secured behind the bars.

We believe this should be Supplementary List No. 4 instead of No. 5, as there is another No. 5 and no No. 4.

3140 THE CRITIC

This film has been aptly termed a "Continuous" Chuckle. It is a satire on "continuous vaudeville" and the newspaper critics. Dalan Ale, the celebrated scribe, views a particularly bad show. This is the first scene of the production. He then, in the second scene, goes to his office and writes a scathing criticism, which criticism is shown in the film. The following scene shows the vaudeville actors reading the criticism, and the final scene shows them calling on Dalan Ale in his office and presenting their compliments. The film is one that will be received with roars or laughter, for it appeals with peculiar force to the regular vaudeville patron. The photography of the production is splendid throughout.

3160 THE SUBPŒNA SERVER

605 feet. Retretas

While "The Subpœna Server" might properly be called a "chase" film, it embodies so many novel situations that it is in no respect like its predecessors. Following the recent experience of the Standard Oil magnate, the hero of this production makes a desperate effort to escape the determined young man who is looking for him. The Subpæna Server first gets into the millionaire's house by evading the watchful butler and maid, and follows him from room to room and down the dumb-waiter into the kitchen, where the millionaire dons the cook's dress and continuous his flight, via the dumb-waiter, to the cellar, all the time hotly pursued by the Subpæna Server. From the cellar the chase goes into the street; the cook's dress having been discarded enroute.

In the street the millionaire jumps into a cab, and is off hot-foot for the railroad station, closely pursued by the server, who attempts to throw his paper through the cab window. The millionaire escapes and the final scene finds him rushing madly into a Pullman car, where he bribes the conductor and portor to let him masquerade as a dining-car waiter This ruse is almost successful, but an unfortunate episode with a selzer bottle washes the coat of blacking from his face, and the Subpœna Server nabs him.

3257 A CARIBOU HUNT

725 feet. Retusarum

Hunting scenes have ever been a leading feature in motion pictures since their inception, and the Fiograph here presents a most thrilling series—a Caribou Hunt in the Barrens of Newfoundland. It starts with a scene showing the hunting party leaving Portland, Me., by train. They arrive at Millertown, N. F. where they are met by the guides, and from here the journey is made in canoes. During this trip many intensely interesting incidents are depicted, and the final landing of the party at the camping grounds gives the spectator a vivid conception of the nature of those desolate tracts of land hundreds of miles from civilization. Next is shown real camp life in the wilderness. The hunters start out in pursuit of the fleet-footed game, of which many are seen at remarkably close range. Several caribou are shot and taken in the course of the hunt. The excitement reaches a climax when one of the animals is run to the beach, and as he stands snifting the air, a well-directed shot takes effect. Leaping forward he plunges into the water, but a second shot follows and the magnificent caribou becomes the sportsmen's trophy. This film is unquestionably the most interesting hunting picture ever made.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

Il East 14th Street, New York City.

PACIFIC COAST BRANCH, 116 North Broadway.

Los Angeles, Cal.

THE HYPNOTIST'S REVENGE

A Psychological Farce Comedy in Biograph Pictures

LENGTH, 1030 FEET; PRICE 12 CENTS PER FOOT.



Most of us have at some time attended an entertainment given by some wonderful exponent of the mysterious art of hynotism, and have always noted the presence of some cynical sciolist who would brand the professor a blatant fraud. Such an incident opens this picture. The producer of "brainstorms-while-you-wait" is entertaining his audience with the antics of those under his soporific influence, when the fellow with the not-if-I-know-it expression appears and challenges the professor. What follows is most cogent and convincing, but he takes his conviction with such an ugly grace that the hypnotist becomes his avowed nemesis, and so follows him for some time. First, the professor, disguised as a musician, attends a dance, where he turns his victim into a veritable whirling dervish, and in the midst of his gyroscopic evolutions wakes him to fully realize his embarrassment before an almost panic stricken assemblage. Next he appears at a banquet disguised as a waiter. Here he induces the cynic to become crazy drunk, and after attempting to kiss the ladies present, he leaps on the table, kicks the dishes in all directions and performs such feats on the chandelier that would cause the most wonderful trapeze artist to turn green with envy. Again, the awful awakening. During a wedding service the professor makes him believe he is the bridegroom, and before he can be restrained he rushes up, hurls the happy man aside and takes his place at the altar beside the trembling bride-elect, to the consternation of all present. As he regains his normal senses he espies the cause of his plight just leaving the church. He dashes madly after him, out of the church, and down the street after the cab into which the hypnotist jumps to elude him. As the professor alights from the cab our friend rushes up, but is again put under the egregious hypnotic influence and made to chase the professor's cane, which is carried off by another man. Down the street they race, into an apartment house, then out through a window on the lower floor, up th

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No. 3200

CODE WORD-Reunissais

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Il East 14th Street, New York City.

PACIFIC COAST BRANCH, 116 North Broadway.
Los Angeles, Cal.

THE DEAF-MUTES' BALL

Terrible Time of a Teddy Bear with a Tide

LENGTH 787 FEET. PRICE 12 CENTS PER FOOT.



"AFTER THE BALL IS OVER"

Two deaf-mutes attend a masquerade ball; one made up as a Polar bear, the other as an Italian bear-trainer. After the ball, having unduly indulged in the hop-brewed beverage, they start for home. On the way they become separated, and the human bear, bereft of his powers of communication in sign language—being securely fastened up in the costume, with his hands encased in the claws—terrorizes the town. His plight is sad indeed, for his docility is misjudged, and he is given a wide berth by all; even brave coppers desert their post of duty at his approach, and so he wanders about utterly helpless, due to his inability to break the fastenings of his costume. At length his companion appears and they start once more homeward, stopping on the way to get just one more drink. As they enter the saloon the barkeeper becomes panic stricken and makes a hasty exit, followed by the imitation trainer who endeavors to explain. While they are gone a drunk enters, and although he may have in his time seen snakes, this is his first case of "bears", so he dashes wildly out of the place, no doubt to take the pledge for life. The barkeeper, assured of the harmlessness of the bruin, returns and kicks him out into the street. Further on they try to enlist the services of the driver of a horse and wagon, but he skidoos in a hurry, leaving his team at their disposal. In this they drive to their apartment house. Here his Polar majesty gets into the wrong flat, and thoroughly exhausted from his labyrinthian journey, throws himself upon the bed, almost paralyzing with fright the man who, wrapped in the arms of Morpheus, awakes to find himself in the fleecy embrace of a bear. He gives alarm and a squad of police answer his summons and drag our masquerading friend to the bear pit of Central Park, where he is about to be incarcerated, when his chum rushes up and in sign language explains matters, thus saving him from an awful fate. This may be a bit of nature faking, but it is funny enough to arouse the risibility of a marble statue.

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No. 3308

CODE WORD-Reunxisset

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Il East 14th Street, New York City.

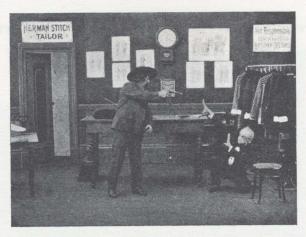
PACIFIC COAST BRANCH, 116 North Broadway, Los Angeles, Cal.

THE TIRED TAILOR'S DREA

A Farcical Fantasy, Furiously Funny

LENGTH. 620 FEET.

PRICE, 12 CENTS PER FOOT.



This production comes at a most seasonable time. Now, when the young man's fancy turns to a new Fall suit and verdant nature takes on its cloak of gold, man's fancy turns to a new Fall suit and verdant nature takes on its cloak of gold, the Knight of the Needle and Thread toils restlessly for the clink of gold. Herman Sutch, an old tailor, worn out by the arduous task of performing that corporal work of mercy 'Clothing the Naked', sits dozing in his shop. He falls into a sound sleep and dreams—Oh, such a dream! Here follows his hallucination: The door opens and Howling Hector from the sun-seared steppes of the Pampas Plains, enters and demands his suit of clothes. It isn't finished—nor even started. With gun in hand, the obstreperous ogre points to the clock and warns our friend that he will return in one hour, and, if his suit isn't finished by then—well, he will indulge in a little target practice. Poor Herman is certainly up against it. He sits paralized with a fearful anticipation of taking on weight by means of leaden bullets, for he realizes his utter helplessness, and must needs bow to the inevitable, when his faithful tools get busy. The Chalk, arousing them from their hectic inertia, starts off with realizes his utter helplessness, and must needs bow to the inevitable, when his faithful tools get busy. The Chalk, arousing them from their hectic inertia, starts off with the Square and, as the bolt of cloth unrolls itself, they mark the pattern, followed by the Shears which cuts it out. The Clothes Brush, anxious to do its share of the work, smooths out the cloth. The disintegrated suit now goes to the Machine, which sews it up with lightning-like rapidity. Finished, it places itself on the ironing table and the tailor's goose presses it out. As the coat, vest and pants are pressed, they make their way to the hangers, where they await the return of the human arsenal. All this is accomplished without the aid of helping hands. The various articles seem endowed with human intelligence, and go about their work in a arsenal. All this is accomplished without the aid of helping hands. The various articles seem endowed with human intelligence, and go about their work in a business-like manner. When the bellicose bully re-enters, the suit, still possessed of apparent life, proceeds to place itself unaided upon his Apollo-like figure in lieu of the old one, which he discards. As he departs he, in payment, throws into the air a roll of notes big enough to choke a chimney. Herman now awakes with a start and is relieved to know that all this happened during his sojourn in Nodland. This is undoubtedly the funniest film ever made as well as the most mystifying, and is sure to be the biggest hit of the season. to be the biggest hit of the season.

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No. 3313 CODE WORD-Reussir

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II East 14th Street, New York City.

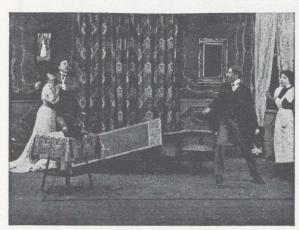
PACIFIC COAST BRANCH, 116 North Broadway,

LENA AND THE BEAUX

Love, Assisted by the Maid Servant, Finds a Way

LENGTH 418 FEET.

PRICE 12 CENTS PER FOOT.



WOULDN'T IT MAKE YOU MAD!

Lena, a German maid servant, has a strong dislike for one of two admirers of her mistress and sets about to arrange matters to suit herself. While enjoying the privilege of trying on her mistress, new outfit, the unfavored suitor arrives at the house and, in answer to his ring of the bell, receives a pot of flowers on his head. Realizing that "faint heart ne'er won fair lady", he persists until admitted. Here, he suffers further indignities. The maid, treating him with extreme insouciance, finally informs him that the object of his visit is not at home. Such a contretemps! Crestfallen, he departs, leaving behind his cane which he has hung on a Japanese screen. Almost immediately the favored one arrives and receives an effusive welcome. The rejected lover returns for his cane and the maid conceals the couple behind the screen. A search for the cane discovers the party in hiding. Amazement! Twice in the same place! Now furious, the unfavored one departs haughtily. He, out of the way, a stroll is suggested and, while the mistress is out of the room getting ready, the lover rewards the maid with a substantial tip, to which the maid makes an osculatory response, just in time to be caught by her mistress. It is now three-and-twenty for the hitherto successful one. The maid finds it is up to her to straighten out the mess and bids the lover return, pretending he has met with a serious accident, and thereby play upon the tender sympathies of the mistress. The scheme works finely and Lena is delighted, feeling she has played Cupid's understudy in the affair, and from behind the portiers, watches them as the gallant knight pours forth calorified air into the shell-like ear of his fair charmer. Her pleasure is short-lived for down come portiers, pole and all she is forced to beat a hasty retreat. The story is well defined, the antics and blunders of good-natured Lena are funny in the extreme, making the film one continuous laugh.

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No. 3290

CODE WORD—Reungendos

American Mutoscope & Biograph Co.

Il East 14th Street, New York City.

PACIFIC COAST BRANCH, 116 North Broadway.

FORM NO 1274

TWO SHORT FILM

Just the Subjects to Lengthen and Strengthen your Reel

PRICE 12 CENTS PER FOOT.

NEIGHBORS



LENGTH 232 FEET.

A farce comedy from real life, showing how easily a feud between two families may be started. Two boys are having a friendly bout in the art of self-defence, when one of their mothers appears and, thinking it a genuine fight, makes for her son's opponent and belabors him. The other mother now mixes in, and the melee becomes a veritable maelstrom, when the husbands appear and leap into the vortex of the

battle. Things are humming and, as their energy wanes, they realize the humor of the situation. Peace being restored, they go off to bathe their wounded feelings at the Font of Bacchus.

No 3332

CODE WORD-Reuzelvet

MODEL'S MA THE

LENGTH 105 FEET.



Lively times in the atelier where the Model's Ma proves a Model Ma. An artist advertises for a model and an elderly lady brings her daughter to the Studio in answer to the "ad." The girl is engaged and the mother departs, but not before warning the artist that the subject must be a draped pose. The girl changes street apparel for a Roman costume and takes the stand. The artist is so struck with her beauty that

he disregards the mother's injunction, and when she returns and sees the painting, goes for him, bursting the canvas over his head. This is a very funny short film.

No. 3301

CODE WORD-Reunissant

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American Mutoscope & Biograph Co. II East 14th Street, New York City

116 North Broadway, PACIFIC COAST BRANCH. Los Angeles Cal.

AN ACADIAN ELOPEMENT

A Romance in the Land of Evangeline

LENGTH 715 FEET.

PRICE 12 CENTS PER FOOT.



LOVE LAUGHS AT LOCKSMITHS

Lovers of Longfellow are here transported to the beautiful scenes so dear to him, the Normandie of the New World, with its blossomy fields, and lanes shaded with masses of pendulous foliage, colored with ephemeral clusters of wild flowers. To this spot comes a New Yorker to spend his vacation. In the little Acadian village dwells a pretty Quaker maiden whose heart he wins; but fearful that his proposal may meet with a storm of disapproval from her staid old father, he persuades here to alone. She constant and at night the held Ameroca essists his foir Amerot her to elope. She consents, and at night the bold Amoroso assists his fair Amoret out through the window and down to the gate, where a neolithic buggy and medithrough the window and down to the gate, where a month buggy and mentative horse await them. Into the carriage they bundle, and off they go for the goal, the "Gretna Green" of Nova Scotia. Further on they are met by that snorting centaur of obtrusiveness, a motor car. In this way they proceed to the minister's and a hurried marriage ceremony is performed on the front porch. Two souls, now made one, start on their honeymoon, and such an eventful one it proves to be. At made one, start on their honeymoon, and such an eventual one it proves to be. At a railway station the happy bridegroom resents being jostled and is pretty roughly handled in consequence. Next they visit a restaurant. The clam chowder doesn't suit his epicurean taste, so he refuses to pay for it. During a heated argument with the waiter, he receives the chowder full in the face, and is strenuously assisted out of the place. From here a visit to the beach is made, where a novel scene is shown of the natives opening clams for the market. While at the beach our here pokes fun of the natives opening clams for the market. While at the beach our hero pokes fun at the clam diggers, who retaliate by carrying him bodily out to sea and giving him a good ducking. This evidently chills his pugnacity for we next find the happy pair walking arm in arm in Lover's Lane, a most magnificent avenue of Nature's shaping, through which no doubt the beautiful Evangeline strolled in the Summer twilight with her gallant Gabriel. Their ecstatic joy is short-lived, for they are pounced upon by an escaped lunatic, who, after frightening them almost to death, makes for the woods and, after a hard chase, is captured. An Acadian sight-seeing equipage—an ox-wain, heaped high with rustling salt hay—next strikes their fancy. The last scene shows their return to the old folks where they are received with open arms with a 'Bless-you-my-children' trimmings. This is without doubt one of the most picturesque films ever made, as well as the most amusing. It is photographically perfect. ically perfect.

All pictures are made with our celebrated Biograph Cameras. Our films run on any machine.

No. 3368

CODE WORD Revasseurs

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co. II East 14th Street, New York City.

PACIFIC COAST BRANCH, 116 North Broadway,

TERRIBLE TED

THE BOY HERO OF THE PLAINS

LENGTH, 792 FEET.

PRICE, 12 CENTS PER FOOT.



A youthful victim o' Dime-novelitis, fired with an ebullient ambition to emulate the deeds of daring credited to Wild West Bill, sits clandestinely reading one of "Nick Carter's" masterpieces. Mamma Dear enters and snatching the virulent paper-back from him, tears it into bits and commands that he turn his attention to his lessons. Teddy, however, is well supplied with literature of that ilk, and no sooner is Mamma out of sight, than he brings forth another. While absorbing its lurid verisimilitudes, dozes off to seep and dreams that he is a bold bad man of the boundless West—B-a-d as they make 'em, tough as bull beef and a gun-fighter for further orders. Armed to the teeth, he starts out on a rampage. Through the streets he rushes, terrorizing the town, until we next find him Westward bound in a stage-coach. The coach is trolling along its tortuous way, when a gang of highwaymen leap from the brush, cover the driver and occupants with their guns, and are about to relieve all hands of their wealth when Ted, from the window of the coach, indulges in a little gunplay and measures each bandit's length on the sand. The next scene shows the interior of a tavern of the camp. Around the bar nang a bunch of cow-punchers, bull-whackers and tin horn gamblers when Ted b ows in. He produces a roll as big as a Vienna loaf and suggests a little game of "draw". One low-down gazaboe obliges him and tries to pull a queer dea!, when Ted by anks out his "45" and puts him to sleep with his boots on. The others are about to interfere, but Ted has them covered, and they slink out of the shack like a lot of whipped coyotes. From here he starts to blaze his own trail, and comes upon a big black bear about to attack an Indian squaw. Ted's perception is hung on a hair-trigger, and reasoning that a knife would be more effectual than a gun, whips out his dagger and, after a spirited conflict, despatches Mr. Bruin. A bit strenuous, el! Well, I guess!—So he hikes off to a shady butte and lays down on a bed of alfilerilla to rest. Here he is

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No. 3320

CODE WORD-Reutfeld

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Il East 14th Street, New York City

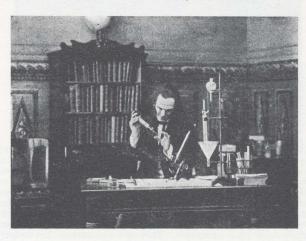
PACIFIC COAST BRANCH,

LOVE MICROBE

The Tender Passion Microscopically Treated in a Biograph Comedy

LENGTH, 670 FEET.

PRICE, 12 CENTS PER FOOT.



PROFESSOR CUPIDO

Love—H'm—that omnipotent potentate of this terraqueous globe; that recondite puissance which has bewildered scientists from the rose-scented era of Venus and Adonis to the present day, has at last been elucidated. Our friend, the erudite Professor Cupido, obsessed with the hypothetical assumption that love is due to inoculation by a specific germ, starts out in quest of the primordial atomic affinity bug. In a sequestered spot in the park, far removed from the tramp of travel, he encounters a pair of turtle doves billing and cooing. Stealthily approaching the maiden, he extracts from her neck with his needle-syringe the coveted microbe. A like operation is performed on the young man, the couple imagining the jab of the needle a mosquito bite.

Back to his laboratory he goes with the micrococcus for further investigation. Placing them on the glass of his microscope, he views them—first male, and then the female. Eureka!—At last we have found that with which Cupid baits his darts. (The microbes are shown on the screen, tinted red, just as the Professor sees them.) Armed with this dulcin virus, the Professor plays the role of Cupid, transforming acrimonious grouches and tartary shrews into veritable Strephons and Chloes.

His first experiment is on his housekeeper, who, hitherto a virulent vixen, is immediately transmogrified into an angelical Dulcinea. Out into the park again he goes and comes upon a couple, who have evidently lived in immutable lethargy so far as the tender passion is concerned, but an injection changes everything—darkness is dispelled in the coruscation of love—"they just can't make their eyes behave," and Sir Fretful Plagiary becomes a gallant Knight, hastening to pick up the mouchoir the lady has coyly dropped, and they are soon folded in each other's arms. Next we show the kitchen of a tenement house apartment. The faithful wife is oreparing dinner for her liege-lord, when he enters. The son is despatched with the kettle for beer. While on his way back from the saloon, the Professor slyly adulterates the beer with the microbes. Meanwhile, at the house the querulous husband kicks about the food placed before him, criticising vehemently his wife's cooking. Patient, amiable wifey retaliates by pushing a blackberry pie into his

anger-distorted countenance. Wo-o-ow!—he leaps into the air, hurling anathemas at her—as well as everything else in the place. She flees for her life. Dishes, pots, pans, chairs fly after her; down comes the shelving, the stovepipe; then an attempt with the stove, but this proves hotter than his temper and burns his destruction-bent hands. At this moment little Johnny enters with the beer. One gulp is enough, and the roaring lion is now a gentle lamb, calling his better half-back to beg her forgiveness. The Missus re-enters cautiously, and in an unguarded moment, he gets a bang on the head with a rolling pin she has hidden behind her. She now drinks of the soothing potation, and once more peace reigns over the household.

Again at his office, the Professor tries a dose himself and is at once imbued with that indefinable something that causes him some embarrassment when he breathes words of love into the ear of a lady who visits him shortly afterwards. She hastens from his office to return later with her husband, who is about to resent the insult with a gun; when the dutiful housekeeper takes in the situation, and one jab of the needle is all that is necessary—the irate husband is now as playful as a kitten, cuddling his wife, who departs with him in amazement. Left alone, the old Professor recognizes in the housekeeper his "soul sister"; thanks to the love microbe. Can you not imagine the possibilities for comic situations in this theme? Well, we haven't missed one.

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No. 3273

CODE WORD-Revautrant.

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Il East 14th Street, New York City.

PACIFIC COAST BRANCH, 116 North Broadway. Los Angeles, Cal.



SUPPLEMENTARY LIST No. 5

LATEST BIOGRAPH SUBJECTS

PRICE 12 CENTS PER FOOT

NO.

TITLE

LENGTH

CODE WORD

3301 THE MODEL'S MA

233 feet. Reunissant

Lively times in the atelier where the Model's Ma proves a Model Ma. An artist advertises for a model and an elderly lady brings her daughter to the Studio in answer to the "ad." The girl is engaged and the mother departs, but not before warning the artist that the subject must be a draped pose. The girl changes street apparel for a Roman costume and takes the stand. The artist is so struck with her beauty that he disregards the mother's injunction, and when she returns and sees the painting, goes for him, bursting the canvas over his head. This is a very funny short film.

3313 THE TIRED TAILOR'S DREAM

620 feet. Reussir

This production comes at a most seasonable time. Now, when the young man's fancy turns to a new Fall suit and verdant takes on its cloak of gold, the Knight of the Needle and Thread toils restlessly for the clink of gold. Herman Stitch, an old tailor, worn out by the arduous task of performing the corporal work of mercy "Clothing the Naked", sits dozing in his shop. He falls into a sound sleep and dreams—Oh, such a dream! Here follows his hallucination: The door opens and Howling Hector from the sun-seared steppes of the Pampas Plains, enters and demands his suit of clothes. It isn't finished-nor even started. With gun in hand, the obstreperous ogre points to the clock and warns our friend that he will return in one hour, and, if his suit isn't finished by then-well, he will indulge in a little target practice. Poor Herman is certainly up against it. He sits paralized with a fearful anticipation of taking on weight by means of leaden bullets, for he realizes his utter helplessness, and must needs bow to the inevitable, when his faithful tools get busy. The Chaik, arousing them from their hectic inertia, starts off with the Square and, as the bolt of cloth unrolls itself, they mark the pattern, followed by the Shears which cuts it out. The Clothes Brush, anxious to do its share of the work, smooths out the cloth. The disinteragated suit now goes to the Machine, which sews it up with lightning-like rapidity. Finished, it places itself on the ironing table and the tailor's goose presses it out. As the coat, vest and pants are pressed, they make their way to the hangers, where they await the return of the human arsenal. All this is accomplished without the aid of helping hands. The various articles seem endowed with human intelligence, and go about their work in a business-like manner. When the bellicose bully re-enters, the suit, still possessed of apparent life, proceeds to place itself unaided upon his Apollo-like figure in lieu of the old one, which he discards. As he departs he, in payment, throws into the air a roll of notes big enough to choke a chimney. Herman now awakes with a start and is relieved to know that all this happened during his sojourn in Nodland. This is undoubtedly the funniest film ever make as well a the most mystifying, and is sure to be the biggest hit of the season

3332 NEIGHBORS

135 feet. Reuzelvet

A farce comedy from real life, showing how easily a feud between two families may be started. Two boys are having a friendly bout in the art of self-defence, when one of their mothers appears and, thinking it a genuine fight, makes for her son's opponent and belabors him. The other mother now mixes in, and the melee becomes a veritable mælstrom, when the husbands appear and leav into the vortex of the battle. Things are humming and, as their energy wanes, they realize the humor of the situation. Peace being restored, they go off to bathe their wounded feelings at the Font of Bacchus.

3368 AN ACADIAN ELOPEMENT

715 feet. Revasseurs

Lovers of Longfellow are here transported to the beautiful scenes so dear to him, the Normandie of the New World, with its blossomy fields, and lanes shaded with masses of pendulous foliage, colored with ephemeral clusters of wild flowers. To this spot comes a New Yorker to spend his vacation. In the little Acadian village dwells a pretty Quaker maiden whose heart he wins; but fearful that his proposal may meet with a storm of disapproval from her staid old father, he persuades her to elope. She consents, and at night the bold Amoroso assists his fair Amoret

out through the window and down to the gate, where a neolithic buggy and meditative horse await them. Into the carriage they bundle, and off they go for the goal, the 'Gretna Green' of Nova Scotia. Further on they are met by that snorting centaur of obtrusiveness, a motor car. In this way they proceed to the minister's and a hurried marriage ceremony is performed on the front porch. Two souls, now made one, start on their honeymoon, and such an eventful one it proves to be. At a railway station the happy bridegroom resents being jostled and is pretty roughly handled in cousequence. Next they visit a restaurant. The clam chowder doesn't suit his epicurean taste, so he refuses to pay for it. During a heated argument with the waiter, he receives the chowder full in the face, and is strenuously assisted out of the place. From here a visit to the beach is made, where a novel scene is shown of the natives opening clams for the market. While at the beach our hero pokes fun at the clam diggers, who retaliate by carrying him bodily out to sea and giving him a good ducking. This evidently chills his pugnacity for we next find the happy pair walking arm in arm in Lover's Lane, a most magnificent avenue of Nature's shaping, through which no doubt the beautiful Evangeline strolled in the Summer twilight with her gallant Gabriel. Their ecstatic joy is short-lived, for they are pounced upon by an escaped lunatic, who, after frightening them almost to death, makes for the woods and, after a hard chase is captured. An Acadian sight-seeing equipage—an ox-wain, heaped high with rustling salt hay—next strikes their fancy. The last scene shows their, return to the old folks where they are received with open arms with a 'Bless-you-my-children' trimmings. This is without doubt one of the most picturesque films ever made, as well as the most amusing. It is photographically perfect.

3390 LENA AND THE BEAUX

413 feet. Reungendos

Lena, a German maid servant, has a strong dislike for one of two admirers of her mistress and sets about to arrange matters to suit herself. While enjoying the privilege of trying on her mistress' new outfit, the uniavored suitor arrives at the house and, in answer to his ring of the bell, receives a pot of flowers on his head. Realizing that "faint heart ne'er won fair lady," he persists until admitted. Here, he suffers further indignities. The maid, treating him with extreme insouciance, finally informs him that the object of his visit is not at home. Such a contretemps! Crestfallen, he departs, leaving behind his cane which he has hung on a Japanese screen. Almost immediately the favored one arrives and receives an effusive welcome. The rejected lover returns for his cane and the maid conceales the couple behind the screen. A search for the cane discovers the party in hiding. Amazement! Twice in the same place! Now furious, the unfavored one departs haughtily. He, out of the way, a stroll is suggested and, while the mistress is out of the room getting ready, the lover rewards the maid with a substantial tip, to which the maid makes an osculatory response, just in time to be caught by her mistress. It is now three-and-twenty for the hitherto successful one. The maid finds it is up to her to straighten out the mess and bids the lover return, pretending he has met with a serious accident, and thereby plays upon the tender sympathies of the mistress. The scheme works finely and Lena is delighted, feeling she has played Cupid's understudy in the affair, and from behind the portiers, watches them as the gallant knight pours forth calorified air into the shell-like ear of his fair charmer. Her pleasure is short-lived for down come portiers, pole and all she is forced to beat a hasty retreat. The story is well defined, the antics and blunders of good-natured Lena are funny in the extreme, making the film one continuous laugh.

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American Mutoscope & Biograph Co.

Il East 14th Street, New York City

PACIFIC COAST BRANCH, 116 North Broadway, Los Angeles Cal.

YALE LAUNDRY

The Dramatization of a Laundry Ticket by the Biograph

LENGTH, 805 FEET.

PRICE. 12 CENTS PER FOOT.



NOW, WHAT DO YOU THINK OF THAT?

"When the cat's away the mice will play" may be aptly applied to the theme of this picture. The Yale Laundry is owned and operated by a dashing widow, with two vivacious daughters. Departing for a short vacation, the mother leaves the girls in charge, and with ill-concealed gratulations, the fair maidens bid materfamilias adieu. Then the sport begins, and Momus, the Master of Revels, holds court. The laundry, situated in a college town, is the Mecca of a motley mob-the "Rah! Rah!" boy, the emeritus professor, the omniscient academician and pedagogue are all patrons of this Temple of lavation for soiled raiment. Among this concourse are a couple of adolescent students who have made their way into the hearts of les joli blanchisseuses by the candy route, and finding the coast clear, enter to invite the girls to a masquerade ball for that evening. Having their costumes with them-they intending to appear in female attire-the girls persuade them to try them on, which they do, and, for a lark, assume the duties of laundresses. Here is a quartette for your life. They turn the place into a cnaotic, turbulent pandemonium—the patrons might well say with Dante as he entered the realms of of Plato, "All who enter here leave hope behind." They simply make things whiz. The old schoolmasters are amazed at the bold, brazen impudence of the fictitious girls, who flirt with them whenever they enter. Still, the masters are most receptive, and are delighted by the adulations poured out by the masquerading

It seems that the spirit of the "Abbot of Misrule" hovers over the entire establishment. In the wash-house are employed a couple of Swedes, a gosse and flicka, who do the chores. Ole is deeply smitten with the unostentatious charms of Yennie, and as she sits on a table, he says "Yennie, you bane nice flicka, jag alsker dig, gif mig en kyss," for which he gets his face pushed into a pan of starch, and if he never had a stiff upper lip, he sure has one now. From here to the drying-yard

they go to hang up the clothes. Ole, in handing Yennie the pieces, gives her the hem of her own dress, which she, of course, pins to the line. Ole then props the line and up goes Yennie, hanging on the line, head down. Here is Ole's chance to become a hero, and he rushes to her rescue.

Meanwhile, there is something doing in the laundry—Oh, yes! The girls and their friends are hidden from view, when Percival, the pedantic Latin scholar, enters in quest of his laundry package. The place is in a state of insolation and his suit for attention meets with no response. Temerously he climbs over the counter and makes his way to the wash-house, where, also, his calling and rapping is answered only with an echo. Aha! he espies what appears to be a bell-cord and gives it a vigorous yank, but it happens to be the trigger of the soap-chute, so poor Percy is fairly floundered in a cataclysm of soap powder—the last of the line of "1776" martyrs.

When old Professor Pythagorus appears, one of the party engages him in a flirtation, during which the others rush in with the alarming anouncement, "Mother's coming." A pretention is made to hide him, and he is induced to get Into the washing machine, and while safely (?) ensconsed therein, Ole enters, turns on the water and starts the engine. Merciful Heaven! what a fall—from the mortar-board to the ironing-board. All hands to the rescue; and as we view him through the soft nebulous veil of steam, he presents a most lugubrious spectacle, with his clothing in ribbons, covered with soapy foam from head to feet.

It is easy to imaging that in this general hubbub things get a trifle mixed, and when the fatuous old spinster opens her laundry package at home, and finds such articles of apparel as are only exposed to view in the privacy of the bachelor apartment, she receives a shock, equal only to that experienced by the staid old pedagogue, who draws from his bundle some of the latest creations in lingerie. Back to the laundry rush the whole town, clamoring for that which is their own, and on this turgid congestion of humanity, that struggles for its rights in front of the counter, down comes an avalanche of laundry boxes from the shelves above, completely burying the lot—and the blow almost killed Mother, for she arrives just in time to get it—thus concluding a comedy film that is inexpressibly and inimitably transcendent—as compared with others, "A Triton among the minnows."

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No. 3274

CODE WORD-Revealeth.

American Mutoscope & Biograph Co.

Il East 14th Street, New York City

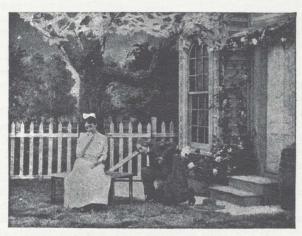
PACIFIC COAST BRANCH, 116 North Broadway, Los Angeles Cal.

UNDER THE OLD APPLE TREE

A Rollicking, Riotous, Rural Racket by the Biograph

LENGTH. 378 FEET.

PRICE, 12 CENTS PER FOOT.



"HERE, ON MY BENDED KNEE"

The tree has ever been a salient figure in this planet's affairs, as the history of the world began in the shade of the ''Old Apple Tree,'' in the Garden of Eden. Later, there was the ''Charter Oak;'' the ''Cherry Tree,'' which was felled by the swoop of George's little hatchet, and the ''Family Tree'' that we so dearly love to climb. Hence the Biograph has taken the apple tree as the columella of its latest film story, and it has certainly borne fruit, for this tree appears to be as cabalistic as the haunted olive tree, under which Boccaccio met the fair Fiametta.

Old farmer Brown is a widower with two children-a pretty daughter and a hobbledehoy of a boy. The daughter has a sweetheart, who is every inch a sailorwe know he is a sailor "for he wears a sailor hat." Papa objects to the foreign invasion, and as he leaves for a visit to town, warns her, uttering a quos ego as he departs. Ha! Ha! but what care we? No sooner is Papa out of sight, than pulchritude Polly gives the signal, and Jack, her amphibian lover, surreptitiously appears. However, their bliss is of short duration, for punctilious Phineus, the quiescent Quaker, one of Polly's many rural admirers, is seen coming down the lane, arrayed in his best bib-and-tucker, and armed with a bouquet of flowers as big as a barrel. An idea! Jack climbs up into the tree, and from this altitudinous ambuscade, watches the proceedings. Phineus enters, and going quietly to the bench under the tree, on which his charmer is seated, places the bouquet beside her, kneels, pouring forth his soul's longing, and hands her the bou-no, it is now a monster head of cabbage, which Jimmie, the Kid, has slyly put in its stead. This is received in derision, and a volley of apples, not impelled by Newton's law, drives him disgruntled from the place. He is hardly out of sight, when along comes radiant Reggie, the Lord Foppington of the village, all rigged out in a new check suit. He considers himself the "one best bet" in the race for Polly's hand. He starts his little love story, and Jack with a fish-line, hooks his wig and draws it up into the tree, leaving him as bald as an egg. Ah-h, but he is too intent on the object of his visit to notice this trifle, and Jack at length utilizes the utilitarian apples, one striking him on the head raising a bump as big as his fist. So away goes he of the tesselated trousers to seek the aid of a surgeon to remove this protuberance from his shining dome of thought.

Jack is about to come from his hiding when another suitor appears. This time it is supercilious Samuel, a regular devil among the women. Self-esteemed and haughty, he starts his verbose harangue. Down come the apples, until a furious fusillade is pelting him, but they have no effect, when the ominous Jimmie comes on the scene with a toy balloon, apparently made of stouter stuff than rubber, and soaking him on the cranium, causing him to see a coronal of stars, knocks him out.

Polly, Jack and Jimmy, carry his inanimate form off the place.

Rastus, the colored farm hand, pays a call to Hannah, the housemaid, and while they are engaged in a little love scene, beneath the tree, the Widow Jones calls to see Widower Brown—Oh, merely on a business matter. Rastus runs away and Hannah goes into the house to call Mr. Brown, who of course is out. Brown returns, and seeing the winsome Widow seated 'neath the tree, takes a seat beside her. The overpowering influence of the Ephesian tree and the Widow's charms are irresistable, and he is about to make a declaration, when the calling of Hannah attracts him to the house. While he is away, the Widow strolls off with Jack and Polly, who have just entered, and Hannah takes her seat on the bench. Brown re-enters and mistaking Hannah for the Widow, sits down and continues from where he left off. The Widow now returns, accompanied by Jack, Polly and Jimmie. Oh Horror! horror upon horror! Caught with the goods! Consternation! Collapse! Here's a film that's a pippin!

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No. 3376

CODE WORD-Reveches.

American Mutoscope & Biograph Co.

Il East 14th Street, New York City.

PACIFIC COAST BRANCH, Los Angeles, Cal.



WIFE WANTED

The Woes of a Widower Who Would Wed Once More

LENGTH, 848 FEET.

PRICE, 12 CENTS PER FOOT.



"AND THE VILLAINESS STILL PURSUED HIM"

Selden, the illustrious English lawyer, once said—"Marriage is a desperate thing: the frogs in Æsop were extremely wise; they had a great mind to some water, but they would not leap into the well, because they could not get out again."

This maxim, logical as it may seem, did not appeal to the hero of the Biograph's latest film story, for having just lost his fifth helpmate, seeks another. None will blame him, though, when we say that he has been left with an interesting family of nineteen children. He reasons that there are times when Cupid needs a little help, and so solicites the aid of the press by means of a "Want ad." For the first time he fully realizes the power of the press, as there appears in answer to his advertisement, one, two, three, and then droves of females of all types and natures—the Brobdingnagian and Luliputian; the indigenous and exotic; the Xanthippe and Euphrosyne—each confident of his predilection.

In front of his cottage flocked this herd of muliebrity, like an army of Amazons about to storm a citadel. Our friend appearing, tries to reason with them, but they make for him en masse, and it would have taken the fortitude of Diomedes to defy the onslaught of this cyclonic phalanx of skirts, so he darts into the house, mounts the stairs, with the determined Pleiades at his heels. Finding escape cut off, he dives through the second-story window, followed by fearless Flossie, the village belle. Onto the ground they land with a dull thud, and off they go in detour over shaded paths and green sward, with the mob madly galloping after. Slightly distancing them, he arrives at the edge of a precipitous cliff. For a moment, he stands poised on the apex, silhouetted against sapphirine sky like an acroterion—but it is only for a moment—for terror fills his soul, so down he comes and is off again on the wings of Æolus. On rushes the howling horde; the vanguard reaching the edge, fearless and undaunted, they leap, tumbling, bumping, tossing, rolling, to

the road below, and the hitherto Fluffy Ruffles are now huffy ruffles, towsled indeed, but with grim intent they are up and after their prey. On, on goes the victim until he reaches a most formidable handicap, a lake, full a hundred yards wide. With one leap he lands on the other side, like unto Ganymedes in the talons of Zeus. As the maidens reach the lakeside they follow his example and leap across the broad expanse of water in a most mysterious manner. The chase now leads up over hills, through cornfields, over fences, and down lanes, where the fair pursuers from sheer exhaustion, drop one by one along the way. One, however, more resolute than the rest, comes upon an old nag, that looks like "Hobson's Choice," in the roadway, and leaping on his back, gallops on, overtakes and wins the prize. Bidding her captive get up behind her, she drives back to the humble home of the honest farmer. Here they are greeted by children nineteen. She—"Ah, a kindergarten." He—"Kindergarten, thunder. Them's my kids." Tableau! In conclusion we can only say this film is a helter-skelter, harum-scarum harlequinade of fun.

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No. 3377

CODE WORD Revectetis.

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American Mutoscope & Biograph Co.

Il East 14th Street, New York City

PACIFIC COAST BRANCH, 116 North Broadway, Los Angeles Cal.



SUPPLEMENTARY LIST No. 6

LATEST BIOGRAPH SUBJECTS

NO

TITLE

LENGTH

CODE WORD

3209 A Daring Hold-up in Southern California 467 feet. Retrouer

Is unique in that it is the first dramatic production taken amid the picturesque scenery of a far Western city, thus embodying the local color so essential to a successful play. The passengers are robbed in regulation Wild West style, but the highwaymen make their get-away in a stolen automobile. They are pursued by railroad detectives, and a most exciting running fight follows. The robbers are tracked to their cave in the mountains. The final capture on a bridge over a gorge is a thriller. Throughout the photography and scenic effects are beautiful.

3220 Ostrich Farm

145 feet. Retruco

At Pasadena, Cal., is one of the largest Ostrich farms in the country. This picture is one of the most interesting ever made—full of life and action—shows the life of the bird during hatching and feeding.

3221 Pigeon Farm

253 feet. Retrudamur

Located in Southern California is the largest Pigeon Ranch in the world. It contains over sixty thousand pigeons. This picture shows the brooding and feeding, which makes it one of the most interesting ever produced.

3222 Ascent of Mount Lowe

216 feet Retrudebas

Showing the great incline of Mount Lowe at California. It is the steepest cable grade in this country. A fine film for Hale Tour Car work.

3226 Brannigan Sets off the Blast

215 feet Retruque

Brannigan is a foreman of a gang at work excavating for the foundation of a skyscraper, and strolls along just as a dynamite cartridge is set off for a blast. There is a tremendous exposion and Brannigan is blown out of sight, but soon comes back to earth and lands in a mortar trough, where he is rescued by his men.

3231 The Fox Hunt

672 Retschen

Old Mrs. Hooligan puts a pet fox into a market basket and starts off across the fields. She unfortunately sets out directly in the darg which the hounds of a hunting party are following. The hounds of course, pick up the scent of the real fox and chase the poor old lady all over the country, finally forcing her to the top of a haystack, from which point of vantage she holds her fox safe from the hounds, while she gives the horsemen a piece of her mind.

3237 Dr. Dippy's Sanitarium

706 feet. Retuesta

Dr. Dippy conducts a lunatic asylum and has great difficulty in keeping his attendants on the job. The opening of this picture shows the engagement of a new attendant, for whom the inmates instantly take a strong aversion. They certainly make things lively for him, and almost kill him with their tricks and antics. He is finally rescued by the keeper, and decides he has had enough, and quits.

3251 The Tunnel Workers

813 feet. Retundimus

Far down in the bowels of the earth, beneath the city of New York, an army of workmen is engaged in boring holes for the most wonderful series of tunnels in the history of man. Up to the time the work had been conducted with the utmost secrecy, and these Biograph pictures were the first photographs made. Woven into the scenes connected with the actual tunneling operation is a story of intense dramatic interest, and the production in its complete form is certainly the moving picture sensation of the year.

3258 Skyscrapers

613 feet. Retusuro

Following the great success, "The Tunnel Workers," which covers underground operation in the Metropolis the Biograph Staff has produced "The Sky-Scrapers of New York," a sensational moving picture drama in which a story of great dramatic interest is inter-woven with views among the big buildings, and startling feats of daring by the iron workers. The greatest portion of the action of the play takes place on the very top of the steel structure of a new 22-story building overlooking Union Square, and facing the Flatiron and other notable sky-scrapers.

2 Baby's Day

458 feet. Retejiera

n amusing series of incidents in the daily life of a oaby girl from her awakenin her little crib in the morning until she is tucked in snugly at night. In seven strking scenes as follows, Good Morning! Dressing. Play Hour. Dinner. Going-Bye-Bye. The Bath. Good Night!

3111 Climbing the Amercian Alps

658 feet. Retostaria

This is a novelty as well as a laugh-raiser. The opening scene shows the Professor explaining his scheme for planting the Star and Stripes on the highest peak of the American Alps. By a bit of magic he draws a picture of his scheme on the blackboard without the use of chalk. The professor and his party then start out on their perilous journey. The succeeding steps of the trip from the base of the mountain to the summit are all done in reverse motion, and must be seen to be appreciated.

3122 A Coal Strike

158 feet. Retractors

An Irish laundress is doing her weekly washing in a basement in the vicinity of the coal chute. She has just hung up her clean linen, when, without warning, a load of coal is dumped down upon her and the clean clothes.

3125 The Impossible Convicts

178 feet. Retradsbat

A prison interior scene showing how a bunch of desperate convicts made an attempt to escape from their cells. All of the action is in reverse motion, and the laughable situations resulting must be seen to be appreciated.

3126 The Henpecked Husband

292 feet. Retradimus

A screaming comedy showing how a henpecked husband is jawed to a finish by his nagging wife. To escape her, he first tries to take gas, but fails, then carbolic acid, a tramp get the dose; next hanging is resorted to, but his wife cuts him down and fastens him to a chair with chains and jaws him until he falls to the floor a goner. The final scene shows a crepe on the front door.

3131 Simple Life

52 feet. Retraigan

A fat monk enjoying a hearty dinner washed down with a huge stein of ale. A characteristic and amusing subject.

3132 Everybody Works But Mother

53 feet. Retraitan

This is a case where father is doing the washing while mother plays the piano. Father does not work fast enough to please mother, so she grabs the old man and ducks him in the suds.

3134 The Streets of New York

337 feet. Retrajeras

A good comedy film showing a number of laughable incidents characteristic of the New York Eastside. An exciting bit is introduced when a theif breaks a large plate glass window in a jewelry store and gets away with his spoil.

3279 The Fencing Master

638 feet. Reumatica

This Biograph production, tells of the affaire de Coeur of two French swordsmen, both rivals for the same fair Parisienne's hand. In a duel between the two the rejected suitor falls, apparently, a selfdesigned victim of a rapier thrust. The scenes are typical of the French Capital and the acting sterling to a degree, making it one of the most thrilling dramatic production of the season.

3373 Love Microbe

670 feet. Revantrant

An erudite professor, with the hypothetical assumption that love is due to inoculation by a specific germ, handed down from the rosescented period of Venus and Adonis starting out in quest of the primordial atomic affinity bug, meets with wonderful success, for in the park he encounters a pair of turtle doves, billing and cooing, who furnish him the conveted microbe. Armed with this dulcin virus, he plays the part of Cupid, by injecting it into those he chances to meet. The result is astounding; transforming acrimonious grouches and tartary shrews into veritable Strephons and Chloes.

3273 The Truants

638 feet. Reukoffers

That "Boys will be boys" is here shown with a vengeance. The story is that of two mischievous youngsters who have a strong aversion for the confines of the school-room but a lively aptitude for partical jokes. They not only play "hookey," but set the village wild with their impish pranks, falling finally into the clutches of the law, even then defeating the ends, of justice by a trick.

3376 Under the Old Apple Tree

378 feet. Reveches.

The history of the world began in the shade of the "old" apple tree in Eden, and ever since trees have played an important part in its affairs—the Charter Oak; the cherry tree which was felled by a swoop of George's little hatchet, and then the mily tree that we all so dearly love to climb. The apple tree in the Biograph's tory certainly bears fruit, and the many ludicrous incidents that happen in the 's sheltering branches go to make up a film that is indeed a Pippin.

3259 The Lighthouse

528 feet. Retusurus

A thrilling motion picture production taken at one of the most historic lighthouses on the New England coast. The old keeper has just returned from the city with a sum of money he has just drawn from the bank. During the night the place is entered by two thieves who kill the old keeper, and render unconscious the daughter. The crime is put upon a young fisherman, the lover of the girl, who is about to suffer punishment when the girl herself apprehends the real murderers.

3260 Married for Millions

751 feet. Retuvieras

A satire on the prevailing fancy for title-hunting by American heiresses. The hero after marrying finds the wife's purse strings tied in a hard knot, so he has to shift for himself. We find him finally a waiter in a Bowery restaurant.

3268 Trial Marriages

765 feet. Reukauf

A comedy production founded on this recently advanced theory. It shows a young man when in turn tries many types of helpmates with such results as to make him an avowed bachelor.

3270 Mrs. Smithers' Boarding-School

751 feet. Reukballen

This comedy production opens with the arrival at the school, a new tutor, who is a cranky old professor. The scholars do not take kindly to him, and immediately he falls victim to their numerous practical jokes. He is tormented beyond endurance in the school-room; his bedroom is invaded and all sorts of tricks played upon him, concluding with nearly frightening him to death, by dressing up as spooks, and in the gymnasium they almost pound the life out of him and finally haul him to the ceiling of the "gym" with a rope. These, and many other incidents just as funny, make up this film, which is a coutinuous laugh all through.

3093 The Great Jewel Mystery

651 feet. Retornasta

One of the greatest detective storys ever depicted in motion pictures. A case of jewelry is shipped by express, and in the same car is placed a coffin, but instead of containing a corpse it hides a thief, who kills the express messenger and secures the valuables. He succeeds in getting away with his loot, but is even ually run down in company with his colleagues at their rendezvous.

3109 The Barnstormers

580 feet. Retostado

A comedy production showing the heartless treatment of a company of well-known actors in a New Jersey town. The picture shows the arrival of the troupe, their street parade, the performance—"Uncle Tom's Cabin," which receives a shower of decayed vegetables and etc., and their departure from the place by the railroad tie route.

3148 The Silver Wedding

680 feet. Retreading

A thief attends a Silver Wedding, dressed as one of the guests, and seizing a favorable opportunity gets away with wealth of silver. The robbery is discovered and the police, after a series of thrilling adventures, finally capture the culprit and his confreres in a hugh sewer under the street, where a sprited conflict between the police and crooks, knee-deep in water, takes place.

3150 The Black Hand

656 feet. Retrempons

Shows the kidnapping of the little daughter of a prosperous butcher and the final capture of the Black Hand leaders, by a couple of detectives who hid in the refrigerator to await their coming for the demanded ransom. The scheme was novel and effective, though it almost frooze the dectectives.

3203 The Paymaster

668 feet. Retronante

A beautiful rural romance of a pretty mill girl and the paymaster, on whom his rival tries to fasten the guilt of his own dishonesty. The plan would have been successful but for the wonderful discernment of a dog. This is indeed a notorious production.

3374 Yale Laundry

805 feet. Revealeth

A screaming farce in motion pictures. The proprietoress of the laundry, leaving her two daughters in charge of the place during her absence, has just cause for regret as they almost wreck it. Situated in a college town, the laundry is patronized by students and professors of the college, and the daughters with the aid of two young men—students—simply turn things topsy-turvy, playing tricks upon ther students, and the professors, mixing up laundry parcels to the embarressment any. The fun is fast and furious until the end, when, as mamma returns, the blooks as if a cyclone had struck it.

3089	A Moose Hunt in New Brunswick	688 feet.	Retordait
3094	Salmon Fishing on the Nepissiguit River	259 feet.	Retornelos
3095	Trout Fishing at the Rangeley Lakes	465 feet.	Retornello
3114	Quail Shooting at Pinehurst	497 feet.	Retouchant
3115	Deer Stalking with a Camera	244 feet.	Retoucheur
3116	Wild Turkey Shooting in Virginia	207 feet.	Retouchons

All lovers of outdoor life will appreciate this splendid series of sporting pictures, made by us for the New England Forest, Fish and Game Association, and exhibited as the leading feature of the great Sportsman Show in Mechanics Hall, Boston. No moving pictures have ever received such wide-spread and complimentary newspaper notices.

3135 The Jolly Monks of Malabar

654 feet. Retrajese

A comic production suggested by the old song ''To-morrow with be Friday.'' A party of goodnatured monks go a'fishing for their Friday's dinner. Ill luck attends them, and they return to the monastery empty-handed—all but Father John. He gets a mess of fish by wheedling them from a country bumkin while telling him funny stories. His duplicity is exposed, however, and he is sentenced to, ''the warm hand,'' a punishment in vogue in certain orders in olden times.

3159 Society Ballooning

531 feet. Retrepo

In this production we show all the interesting details of an ascension at Pittsfield, Mass., of Count De la Vaulx, the celebrated French aeronaut, in "The Centaur," the monster balloon, which made World's record at the Paris Exposition. We show the inflating of the balloon, its gas capacity being 55,000 cubic feet, balancing it with sand-bags, testing its boyancy, etc., then the ascent, which was perfect.

3161 San Francisco

528 feet. Retribuous

A splendid film showing San Francisco as it was before the earthquake and fire, taken on the occasion of President Roosevelt's visit. The President is seen in an open carriage. It starts with a panorama of Fourth and Market streets, down Market street to the Call Building; then Union Square, the Dewey Monument, St. Francis Hotel and many other points of interest.

3164 Eruption of Mt. Vesuvius

79 feet. Retributor

A magnificent reproduction of the mountain in full eruption, showing the Bay of Naples and surrounding country. Flowing streams of lava, burning buildings, etc., all reproduced. Tinted for moonlight effect, with full moon in the background, and showing the reflection in the water.

3197 "23"

470 feet. Retrograde

"TWENTYTHREE" is the up-to-date title of one of the most amusing comedy productions in the Biograph list. Everyone who has laughed at the predicaments of the famous "Hallroom Boys" will appreciate this film, particularly the part which shows their experience with a racing automobile.

3212 Looking for John Smith

581 feet. Retrouvais

This is a real comic novelty—a "talking picture." The characters speak their lines by means of words that appear to flow mysteriously from their mouths. The story covers the endeavors of Si Jones to locate a certain John Smith who is wanted to claim an inheritance. He goes to a spiritualist who advises him to advertise in the newspaper. This he does, and a hundred John Smiths appear to claim the inheritance. Si tries to escape them, but the Smiths are everywhere; the very air seems filled with Smith, and Si gives up in despair, convinced he has gone crazy.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co. East 14th Street, New York City

PACIFIC COAST BRANCH, Los Angeles Cal.

THE ELOPEMENT

Daring of Young Lochinvar Eclipsed in a Thrilling Motion Picture Idyl

LENGTH, 693 FEET.

PRICE, 12 CENTS PER FOOT.



EXPLOSION OF THE MOTORBOAT

Love will find its way
Through paths where wolves would fear to prey,
And if it dares enough 'twere hard
If passion met not some reward—Byron.

In this production the Biograph has struck the dulcet chord in the gamut of human emotion, and in the very genesis of the story wins the sympathy of the spectator for the young couple who are the leading characters. The gallant lover, whose proposal of marriage is accepted by his sweetheart, meets with a storm of disapproval from her father on account of her youth. Tearful and disconsolate, they receive this prophylaxis to the consummation of their wishes. But "beauty's tears are lovelier than her smiles," and when the young knight beholds the tender orbs of his lady fair welled with those heaven-moving pearls, he becomes desperate and as a dernier ressort suggests elopement, to which suggestion his sweetheart cheerfully assents.

When the "queen of night shines fair, with all her virgin stars about her," the young chevalier rides up on that twentieth century Pegasus, the automobile, and taking his inamorata aboard, they chug off down the road like the wind with Eros at the wheel. They have hardly disappeared before Pa and Ma, awakened by the snorting of the gasoline steed, start in pursuit, clad only in their robe-de-nuit, in another auto. The young lovers are madly spinning along the road, touching only the high spots, when suddenly, frowns wrinkle the brow of Fortune and the idiosyncrasies of the buzz-wagon for a time seem to militate against a happy denouement of the story. First, in making a sharp turn in the road, it skids and whirls around like a weather-vane, and a little further on it sticks fast in a heavy morass, and no amount of manual persuasion will induce the carburetor to "carburet." Here they find themselves impaled on the horns of a dilemma. The pursuing auto

is seen rapidly advancing along the moonlit highway. Think, and think quickly-Ah! to the woods, for autos have not as yet been trained to fly, or climb trees. So through the woods they make their way until they come to a lake where a motorboat is tied up at the landing. Into this they leap and are soon swiftly cutting through the scintillating ripples of the turquois waters. But misfortune sits a-helm, and the Sphinx would shed tears of pity at their plight when, while darting along towards their goal, the opposite shore, the motorboat explodes, hurling them into the cold, merciless water. The stout-hearted lover succeeds in bringing his precious burden ashore and carries her prostrate form to a farmhouse nearby, where the bucolic altruism of the old country couple soon revives their chilled spirits, attiring their bodies in suits of their clothing in place of the wet ones they had on. You may imagine they cut most ludicrous figures as they stand before the village parson whom the good old farmer hurriedly summoned—the bridegroom in his host's dresssuit, which, what it lacked in length, more than amply made up in breadth, and the blushing bride in a pristine creation of dressmaker's art belonging to the old lady. But Cupid is no respector of raiment-if he was, he would dress differently himself-and so the happy pair are made one just as Pa and Ma rush into the farmhouse, wither they trace the recalcitrant young ones. But, all too late, and making the best of the situation, they give the newlyweds their parental blessing. Thus terminates the calamitous adventures of a pair of determined lovers.

Truly, and without hyperbole, we can unhesitatingly claim this to be one of the most interesting film stories ever produced. The scenes—the exterior ones being beautifully tinted for moonight effect—aside from being intensely thrilling and dramatic, with just enough comedy to lighten them, are marvels of photographic art, and, as a whole, are destined to elecit encomiums from the most hypercritical.

All pictures are made with our celebrated Biograph Cameras. Our films run on any machine.

No. 3378

CODE WORD-Revecto.

American Mutoscope & Biograph Co.

Il East 14th Street, New York City.

PACIFIC COAST BRANCH, 116 North Broadway, Los Angeles, Cal.

DR. SKINUM

A Scintillant Satire of the Physical Culture Fad

LENGTH, 592 FEET.

PRICE, 12 CENTS PER FOOT.



Nature works wonders, but science goes her one better, and while criticising her works, assays to, and at times succeeds in improving her products. The verity of this assertion we show in this Biograph farce-comedy.

Dr. Skinum, the learned professor of physiology, dermatology, biology, and all the other ''ologies,'' boldly claims to correct any error of nature, be it ever so anomalous. The promulgation of this fact draws to his office a most startling variety of monstrosities, all anxious to submit to his esoteric powers whereby they hope to become Utopian as to face and figure. In his suite are a number of cabinets, in which the mere confining of the patient works wonders, transforming unsightly Calibans into beautious Houris.

The first to enter his chambre mysterieux is a tiny mite of femininity. The young lady is less than three feet tall, but under the professor's wonderful treatment she grows rapidly, and while she has now attained a condition of extreme pulchritude, she is placed in a most embarassing position from the fact that as she grows tall and stately her gowns have remained le meme, reaching only to the knees—Oh, Mercy! As an absolute antithesis of his first patient there appears a young girl who, though fair of face, must have been a lineal descendant from Teutobochus, the ancient giant king. She is at least eight feet tall and surely a "line of sweetness long drawn out." Placing her under a pile-driver, the hammer of which balances 3000 lbs., the professor hypnotises her and starts the machine. Blow upon blow is rained on her shapely read until at last she emerges a Naiad of symmetrical loveliness. Then comes a lady sporting a pair of pedal extremities that would surely cause Chicago to look to her laurels. These are quickly reduced from their amplitudinous dimensions to the possibility of a "Louis Quinze." The proboscis next requires the professor's attention—a handsomely dressed society lady

appearing, with a marcel wave on her nose, but watch the professor. While he is engaged with this patient the Gargantuan form of a woman comes waddling in. She looks like a balloon and moves along with grace of the car of Juggernaut. She echos Hamlet's plea. "O, that this too too solid flesh would melt, thaw and resolve itself into dew!" But Doc Skinum's the boy who knows what to do, and placing her on a stretcher, with a block and fall he lifts her onto the reducing table. He then turns on the current and through the pellucide vapor that arises we see the rapidly evanescent form of Elephantine Lizzie. The doctor having been called away by the lady with the distorted olfactory organ, whose footman had gotten into one of the cabinets and instantly changed to a policeman, forgets to turn off the fluid and around goes the pointer on the indicator like the hand of a clepsydra until, on his return, he finds poor Lizzie reduced to an infinitesimal modicum of her former self. In fact she is about the size of a new-born infant. Here would be trouble for anyone but Skinum. So hurriedly placing her in the cabinet of beauty she is transformed into a most charming duenna.

These and many others are the amazing changes and cures performed by the old professor in the course of the film, which as a whole will prove a most effective cure for "blues" in the spectator whose good fortune it will be to view it, for it is unquestionably an assured laughing hit.

All pictures are made with our celebrated Biograph Cameras. Our films run on any machine.

No. 3379

CODE WORD-Revegetate.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

Il East 14th Street, New York City.

PACIFIC COAST BRANCH, 116 North Broadway, Los Angeles, Cal.

MR. GAY AND MRS.

A Biograph Comedy of a Domestic Tragedy

LENGTH, 762 FEET.

PRICE, 12 CENTS PER FOOT.



"HOLDING HANDS"

"Love one another" is a maxim worthy of consentaneousness—at any rate the blithesome Mr. Gay thought so. To love and be loved was to him Nirvana; but, as Jerrold says, "love is like the measles—all the worse when it comes late in life"—hence the gay Gay's cardiacal throbs get him in lots of trouble, as they often make him forgetful of Lady Gay, who, besides being strong-minded, is pretty strong-armed as well.

In the opening of the story we find Mr. Gay at breakfast, served with coffee and rolls from the fair hands of a pretty petite French maid, whose cherry lips like rose leaves seem tacitly inviting, and he proceeds to accept the invitation when Mrs. Gay appears. "The venom clamours of a jealous woman poison more deadly than a mad dog's tooth," and a fury of furies rage as Gay escapes and the maid is discharged. At the office, as his typewriter, is a veritable Andromeda whose radiant beauty makes him her sycophantic Perseus, and often while her lithe digits are galloping swiftly over the ivories of the keyboard he cannot resist seizing them, and the trend of his dictation becomes a mellifluous flood of "silly nothings." It was during one of these effervescent ebullitions that Milady Gay enters the office. Convulsed with rage she goes for the indecorous couple, throwing Gay into his chair, and driving out the pretty typist, hurling her cloak and hat with execrations after her. Poor Gay! Explanations and excuses are futile. The Mrs. will engage the next typewriter, and at once goes in quest of one of her own fancy. Gay takes advantage of her absence to meet the evicted charmer, and together they go to a lobster palace to soothe their ruffled nerves with a cold bottle and a hot bird. But unelusive wifey is on their trail, and he has barely time to get under the table, when she rushes in. His hiding place is discovered, and sardonically brandishing a huge china platter she brings it down upon the shell of his cerebrum with a jolt that loosens his teeth and raises an excresence the size of an egg. Meanwhile the cause

of the trouble has flown, and Gay is lead, crestfallen, back to the office, where the new typewriter awaits him. Merciful heavens! What a sight—Hecate, the witch, is a nymph of loveliness compared to her. A face that is an afflication, and a figure like a Chinese idol. Installing her in the position, Mrs. Gay, with an air of satisfaction, departs. Gay makes an effort to tolerate her presence, but it is simply impossible, so dispatching his office boy to the costumer's to procure the ugliest masque in his stock, he persuades the new amanuensis with a generous bribe of bank notes to go—go and never return. The modern feminine Eumenides, quite overcome by this magnaninous munificence, accepts the money and is off. The boy arrives with the masque and a message is sent for the charmer, who returns and dons the masque during wifey's calls, which scheme works like a charm.

Mr. Gay next visits his favorite manicure shop, and while the pretty manicure is polishing his nails, persists in playing the game of "holding hands." His advances are mildly repulsed by the maid, and during this pleasantry Mrs. Gay enters, and at once recognizing the voice of her hubby, climbs upon a chair to peer over the top of the screen that separates them. The sight she beholds throws her into a frenzy of passion, which causes her to fall from her perch, entangled in the screen and chairs, a fighting, fuming, struggling, screaming termagant from whom

the trembling Gay and poor manicure girls cower in abject terror.

Upon his return home in the evening, he is just in time to see a gentleman, with the courtly bearing of an Italian nobleman, effusively received by Mrs. Gay and invited to her boudoir. Gay's erring soul is torn with jealousy, and seizing a revolver resolves self-destruction, but his courage fails him, and upon sober second thoughts decides to put his apparent rival out of existence. So following on to his wife's apartment he finds, much to his chagrin as well as relief, that the imagined Barbarello is but an Italian barber, who has come to dress his wire's hair. Sheepishly he retires from the house and an attack of acute dipsosis seizes him. He arrives home in a potulent, boosy condition to find Mrs. Gay, though in bed, is awake to fling at him a most loquacious tirade. Nothing can stop her nerve-racking harangue, until a bright idea strikes the bibulous Gay and he shuts her up in the folding bed, effectually drawing the curtain over her "curtain lecture," and at the same time dropping the curtain on a film story, that for bright, telling comedy situations has never up to date been excelled. The performers of the characters were chosen with special care from among the best known artists of the professional stage.

All pictures are made with our celebrated Biograph Cameras. Our films run on any machine.

No. 3380

CODE WORD-Revehetis.

American Mutoscope & Biograph Co.

Il East 14th Street, New York City

PACIFIC COAST BRANCH, Los Angeles Cal.

PROFESSIONAL JEALOUSY

A Biograph Reflex of Life in Stageland

LENGTH, 600 FEET.

PRICE, 12 CENTS PER FOOT.



"BE A L-A-D-Y!"

"He who envies another admits his own inferiority." Here is an old Latin maxim that might be aptly applied to the leading figure in this Biograph film story. Two young ladies, members of a dramatic stock company, are rivals for stellar honors. One seems to have had things her own way for a time, having been cast always for the leading roles, which opportunites made her the "public's pet." However, she does not wear the mantel of fame becomingly, for her success has made her petulant, peevish and selfish. On the other hand, her rival works studiously, and by her subtle art has won some attention, until during a performance of "Darkest Russia" she completely eclipses the histrionic luster of the hitherto favorite. In the Ballroom Scene (which is one of the most novel and pretentious ever staged in motion pictures) she simply carries all before her; eliciting thunderous applause and bravos of an enthusiastic audience, and the admiration of the pariahs and hoi pollois of the company. The curtain is raised again and again on the scene of her triumph, until she is called forward and a shower of floral tributes bestowed upon her. may be imagined, this is viewed with cringing odium by her rival, who proceeds to the dressing-room, convulsed with rage, where the maid does her best to soothe her. At this moment the new star enters; her beautiful visage more radiant than the resplendent flowers with which she is laden. The offering of some of the blossoms to her companion, who has endeavored to suppress her passion, is the precursor of a stormy scene. The rage of jealousy fires her soul, and the recrudescent dethroned queen pounces upon the invidious bouquets, tearing them to shreds. What follows must be left to your imagination in this description, as it is simply indescribable, and must be seen to be appreciated. Enough it is to say the two women struggle and fight furiously until the stage manager, whom the maid has called, separates them with his time-worn injunction, "Be a l-a-d-y!"

The story is a thrilling one, with recurring ripples of comedy to brighten it. Beautifully staged and costumed and perfectly acted by artists of sterling worth.

All pictures are made with our celebrated Biograph Cameras. Our films run on any machine.

No. 3382

CODE WORD-Reveil.

Produced and Controlled Exclusively by the American Mutoscope & Biograph Co. II East 14th Street, New York City

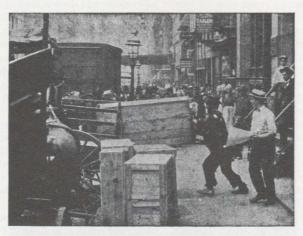
PACIFIC COAST BRANCH, 116 North Broadway,

"ENERGIZER"

A Cereal Serial Satire on the Breakfast Food Fad

LENGTH, 789 FEET.

PRICE, 12 CENTS PER FOOT.



THE HUMAN DERRICK

How often do we, with much amusement, read upon the dead walls of our city, and also upon the pages of the popular magazines, the blazon advertisements of the numerous breakfast foods, setting forth in glowing terms, their marvellous virtues. They promise most wonderful results for the partakers thereof—youth to the aged, strength and vigor to the decrepit, ambitious animation to the indolent,—in short, only limiting their restoring possibilities in not bringing the dead to life.

The attention of a thrifty housewife is attracted by the posters of a preparation called "Energizer," which no doubt is a compound of pineknot sawdust and cross-cut excelsior, but is claimed to possess most egregious powers of stimulation. Now, her lord and master is an apparent victim of Hypnology, or in other words, as lazy as Ludlam's dog, so she purchases a package of this life-giving comodity and serves it to her hubby for breakfast. What a transformation! Relieved of his habitual pandiculation he becomes a veritable storm of energy, moving about with the celerity of "greased lightning" on the down grade. At the kitchen door, calls one of those pestilential parasites, a good-for-nothing hobo, in quest of the usual "after breakfast handout." The maid gives him the remainder of the "Energizer," and after eating generously of this palatable pabulum, becomes a giant in strength, and peforms such feat that would cause Hercules to turn green with jealousy, could he have witnessed them. His adventures are a series of the funniest incidents ever chronicled in motion pictures, and the film as a whole in the race of laugh-producers is the one best bet.

All pictures are made with our celebrated Biograph Cameras. Our films run on any machine.

No. 3319

CODE WORD-Reutelaars.

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American Mutoscope & Biograph Co.

Il East 14th Street, New York City.

PACIFIC COAST BRANCH, 116 North Broadway.

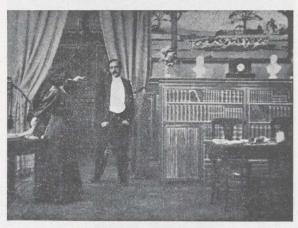
FORM NO 1288

FALSELY ACCUSED!

A Thrilling Drama in which the Art of Animated Photography Plays an Important Part

LENGTH, 990 FEET.

PRICE, 12 CENTS PER FOOT.



GO! YOU CONTEMPTIBLE VILLAIN, GO!

Mark Twain, through "Pudd'nhead Wilson," once said:-"Circumstantial evidence should be considered with great caution. Observe a lead pencil sharpened by a woman—one would say she did it with her teeth when in reality she did it with a knife."

The above may be used as the moral of this Biograph subject, for the solution of the mystery therein involved seemed to point conclusively in quite an opposite direction to the final dissipation, with the aid of a motion picture machine, of the opaque veil that shrouds it.

A wealthy old alchemist and inventor has just perfected a motion picture camera with which he hopes to revolutionize the art of animated photography, and our story opens with the old man in his library studying out the plans of his invention. A telegram calls him hurriedly away. He replaces the papers in his safe, but, in his haste, neglects to lock it, which oversight is pardonable, as his wife and daughter are in the room at the time. The daughter's hand is sought in marriage by a worthy young man, whose attentions are looked upon with favor by herself and her parents. But he has a rival in the person of a contemptible villain, whose motives are purely mercenary, reasoning that this new invention will greatly enhance the father's already ample wealth. He has met with little or no encouragement from the girl, but is determined to have her at any hazard, so calling at the house shortly after the old man departs, is ushered into the library by the maid, who goes to inform her mistress of his arrival. While left alone in the room he espies the door of the safe ajar. Making sure that he will suffer no interruption goes through the safe and secures the conveted plans, secreting them in his pocket just as the girl enters. He renews his protestation of love, but is again repulsed and when he becomes insultingly persistent, receives a blow in the face and is ordered from the house by the incensed girl. He goes, but swears vengeance.

The father now returns and goes to his laboratory to make a final test of his

invention. Threading the camera with photographic film, he starts the motor, when the villain enters to lay his proposal for the girl's hand before him. It is, of course, rejected, and the villain threatens the old man, flaunting before his very face the cherished designs of his invention. The old man, white with rage, leaps at the throaf of the villain, forgetting about the camera which is whirling through its mechanism, yard after yard of negative film. During this scene, the young girl is in the library relating to her fiance her experience with the odious suitor, and upon leaving he is assured that there is nothing to fear in that direction. She then goes to the laboratory, and the horrible sight that greets her freezes the blood in her veins, for there upon the floor lies her dear old father cold in death. Bending over his lifeless body she picks up a dagger paper-cutter which the murderer, whoever he be, had taken from her father's desk. There she kneels beside the prostrate form transfixed with horror, with this poniard tightly clutched in her nerveless hand, when the villain enters with the others and boldly accuses her of parricide. Appearances are unfortunately against her so she is led away to prison. Circumstantial evidence is so strong that the world believes her guilty, and all desert her except her poor old mother and her faithful lover, who visits and consoles her in her prison cell, vowing he will leave no stone unturned to run to earth the real culprit. Visiting the laboratory, the young man makes a startling discovery. While rummaging through the old alchemist's effects his attention is drawn towards the new camera, and although having but a vague knowledge of the art of animated photography, he has, through his association with the old inventor, a limited idea of its importance, and some little talent in chemistry, so he examines the camera and finds that one of the film boxes contains film. This he takes into the "darkroom" and developes a short strip sufficiently to see a faint outline of a scene that-"'My God!-Just as I thought." He hurries with the box of film to the old man's assistant who developes it and prints a positive. Armed with this convincing evidence, he rushes into the courtroom, and with the permission of the presiding judge, sets up a moving picture machine, and projects the result of his discovery upon the wall. The scene here pictured completely exonerates the young girl, by showing the actual murder of the old man by the villain, who during this exposition tries to bolt, but his escapes is cut off and he is taken into custody for the heinous crime he committed.

This is one of the most thrilling motion pictures ever produced, as well as the most novel. The staging is perfect in detail, and entirely devoid of any gruesomeness that might have with less careful handling appeared.

All pictures are made with our celebrated Biograph Cameras. Our films run on any machine.

No. 3383

CODE WORD-Reveillera.

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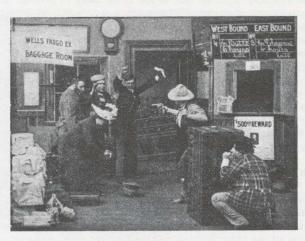
PACIFIC COAST BRANCH, 116 North Broadway.

LONESOME JUNCTION

Lively Times in a Quiet Place While Waiting for the Train

LENGTH, 574 FEET.

PRICE. 12 CENTS PER FOOT.



COME NOW, SHELL OUT!

The scene of this Biograph comedy is laid at a railroad station in the heart of the Rockies, miles and miles away from "White Way" civilization, and although a small burg, it certainly deserves a large dot on the map on account of the exciting time experienced by a party of tourists the day this picture was made. Lonesome Junction, though a howling wilderness, possessed one blessing—a train to somewhere else—but like all good things in this world, none are gained w thout a struggle, so the trains, of which there was but one a day, are never on time.

To the station there comes a coterie of weary travelers, all obsessed with a wild desire to put a long distance between Lonesome and the backs of their necks. As usual the train is six hours late, and you may imagine the party is in not a very amable humor.

The first to arrive is an Englishman who is "jolly well" vexed at the condition of affairs. "Train six hours late? H'its a blooming h'outrage, don't-you-know!" He leaves his suitcase in the way of others coming in, and a wealthy mine owner who enters at that moment falls sprawling. The next to enter is a prize fighter, who in turn takes a tumble. W-o-w! It looks as if there is going to be "something doing," when the driver of the Pony Express enters with the mailbag, and tells Mr. Pug to sit down and behave. He sits and lights his pipe, still chewing the rag. The driver clips the pipe out of his mouth with a pistol shot, and makes him dance to the music of his gun play. This holds Mr. Pug for an indefinate period. The party is now increased by the arrival of Heinrich Spitzelperger. "Vas ist das, sex stunden zu warten? Oh, vell, I haf a smoke." Heine has pipe and tobacco, but no match. "Please, you haf a match, no?" Well, it looks as if he don't smoke. At this point the door opens and in rushes one of those hypochondriacal misanthropists, a Black Hand Dago. A hyena is a playful kitten compared with him. Opening his

satchel, he takes out a huge bomb, lights the fuse and places it on the window shelf of the ticket office. The pugilist is the first to notice his action and yells "Beat it!" which they surely do-all except Heine who is seated on a bench still searching through his pockets in hopes of finding a match hidden therein. Espying the smoking fuse of the bomb, he picks it up, ignorant of the danger, lights his pipe, and failing to extinguish it, drops it into a fire pail none too soon, for the moment it strikes the water it explodes, blowing Heine off his feet. When the party returns they find him suffering no further injury than badly shattered nerves. While relating his experience there enters a most beautiful young lady. "Observe who is in our midst," says one, and a more chivalrous bunch you ever saw; all anxious to serve her. She states that her baggage is outside, so Mr. Pug insists that "I'm de boy wit de strongarm." He carries in several grips and finally a trunk as big as a cottage, which completely does him up, and though there is still another trunk, he is not equal to it. Now Heine gives an exhibition of Brain vs. Brawn, and instead of shouldering the trunk, wheels it in on a handtruck, much to the amusement of the party at the expense of the pugilist. They are all now in high spirits when there appears in the doorway a tough road agent. With most forbidding mien he points a revolver and commands them to line up and put their valuables on the floor in front of him. Heine, unobserved by the bad man, drops down behind the trunk, and when the thug's back is turned, sticks a gun behind his ear and tells him to drop his firearm on the top of the trunk. Hurrah for Heine, the hero. But he forgets the thug may have another gun and in the unguarded moment he whips out another and is about to push daylight through Dutchy when the express driver from outside sends a bullet through the bad boy's wrist. The arrival of the belated train is announced, and the party scramble out of the station, in a mad rush to get aboard. A thrilling finish to a screaming farce.

All pictures are made with our celebrated Biograph Cameras. Our films run on any machine.

No. 3384

CODE WORD-Reveillon.

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American Mutoscope & Biograph Co.

Il East 14th Street, New York City

PACIFIC COAST BRANCH, 116 North Broadway, Los Angeles Col.

CLASSMATES

A Stirring Romance of College Days

LENGTH, 800 FEET.

PRICE, 12 CENTS PER FOOT.



THE FALSE FRIEND

How beautiful was the ancient custom, in vogue during the reign of Henry II, of taking to oneself a chum or pal, which in those days were termed "brothers-in-arms." So loyal were they one to another, that the one would willingly lay down his life for the other, if need be. But, ah! how the world has changed, and in this Biograph production we show how time has tarnished the brotherhood, fellowship and fraternity of those good old days like the mildew of age the family plate.

Two adolescent students at college are by circumstances thrown together almost continuously. They are classmates, roommates, and players on the college football team. And being stalwart athletic youths, have won hearty encomiums from the spectators for their superb work on the gridiron. They were the fastest of friends until a young girl appeared, and by the workings of cruel fate, was beloved by both. Now the golden woof in the weave of friendship becomes badly tangled, as we shall see. The girl having given her heart to one of the classmates, unknown to the other, who meets her for the first time at the football game-by the way a most spirited scene, showing the team's quarters and then the actual game, which is undoubtedly the finest ever photographed. The graduation exercises follow, and are attended by the highest dignitaries of Church and State, prominent among whom will be seen President Roosevelt, Bishop Potter, Seth Low, etc. This is followed in turn by the Graduation Ball, during the course of which there is a confetti dance. This without exception is the most beautiful scene ever shown in motion pictures. As the dance progresses the dancers are showered with a veritable blizzard of tiny stars and ribbons, producing an effect simply indescribable. It is during these festivities that the youth confesses his love for the girl, and is plunged into the dephs of despair, when told that her heart is another's-his chum. How coldly do the classmates part, when the next day they start on their divergent paths of life. The unsuccessful suitor to the West, where he engages in mining pursuits, and the other

to the metropolis of the East, becoming a successful financier, the owner of fast horses and above all, the liege lord of the fair charmer. Two years later the Westerner is drawn on business East, and meets his old classmate. The dead coals of their friendship are mildly enkindled, and an invitation accepted to visit the Easterner's home. While the trio are enjoying a pleasant chat over old times, an urgent message calls the husband to his stable on account of the illness of one of his most valuable racers. Leaving his wife to entertain his chum until his return, the chum takes advantage of his absence to renew his protestations of love, which are spurned by the wife, who, when he becomes insistent, attempts to avoid him, mounting the stairs leading to the upper floor He follows; whereupon the wife, with a welldirected blow sends him reeling down the stairs, crashing through the balustrade to the floor below, just as the husband re-enters amazed at the sight. The woman's denunciation of the false friend brings about a terrific combat. About the room they struggle, smashing furniture and bric-a-brac to atoms, until the husband lands a powerful blow upon his adversary, drouping him like a log. He picks up a chair and would have brained him, but for his wife who leaps between them, forming a picture and finish to a film story seldom, if ever, equalled.

The salient features of this production, so much sought for in motion pictures, are perfect photography, elaborate staging and powerful acting.

All pictures are made with our celebrated Biograph Cameras. Our films run on any machine.

No. 3387

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PACIFIC COAST BRANCH, 116 North Broadway.
Los Angeles, Cal.



The story for CLASSMATES was planned to make use of previously photographed film, an extremely rare occurrence at Biograph. In this instance, a newsreel, THE INSTALLATION OF PRESIDENT BUTLER, photographed by Marvin in April of 1902 and the HARVARD-PENNSYLVANIA FOOTBALL GAME. photographed by Bitzer, McCutcheon, and Weed in November of 1903, were used to add color to the new production that was photographed in January of 1908 by Bitzer. In addition to the celebrities mentioned in the bulletin, D.W. Griffith and his wife, Linda Arvidson, made one of their earliest Biograph appearances in CLASSMATES.

BULLETIN No. 123, February 10, 1908 BOBBY'S

Papa's Present Proves a Prejudicial Portent

LENGTH, 518 FEET.

PRICE, 12 CENTS PER FOOT.



We have often heard of, if not really experienced, the disastrous results of presenting to the young son and heir a tool-chest. What devastation lies in his wake—crippled chairs, wrecked tables, four-inch spikes through the piano top, and most inartistic handcarving on everything wooden about the house. of these terrors, which are certainly heartrending, but are mild indeed compared with the malignant mischief brewed by giving the youngster that sinister, pernicious instrument, a snapshot Kodak. Such was the ill-advised, injudicious procedure of

the leading old gentleman of this Biograph comedy

Good, kind Papa brings home the Kodak for Bobby, and at once instructs him how to work it. First the family is arranged and a snap taken; then baby, grandpa and so on. Bobby has now gotten a pretty clear idea of the thing and resolves to go it alone—and he did with a vengeance. Family groups and grandpas are a bit tame for our neophyte Daguerre. He yearned for something more spicy and piquant, and his yearning was soon appeased. Going to his dad's room, where paterfamilias is indulging in a quiet nap, he sees mamma dear, extracting the loose change from papa's pockets—Great! Click goes the infernal machine and the damaging evidence is recorded. To the kitchen he is drawn by this evil genius, the Kodak, and there finds Maggie and the Cop brightening their condition of social ostracism with apple pie and kisses. Here is a chance of a lifetime. Click, and the villainous work is done. Later in the day papa's office is visited. Pa has a pretty typewriter, and you know it is often necessary for the boss and typist to sit in close proximity, that there may be no slips in the dictation. Well, just as Bobby appears at the door, papa—but let us be charitable and draw the curtain. However, again that peace-lacerating click. Oh, horror! Is there no help? Great Jove send forth thy thunderbolts and crush to smithereens this calamitous Pandora's Box; but, no, the fates do not intercept and Bobby takes his noxious negatives to have them made into Stereopticon Slides.

Bobby now becomes the star of an evening's entertainment at home. Great preparations have been made, and the family and friends of the family are assembled to see the stereopticon show. On the sheet hung in the parlor are thrown, first the family groups and Grandpa. Then comes the episode in the kitchen, to the embarrassment of poor Maggie, followed by the mortifying disclosure of mother's subtle act at dad's pockets. Ah, ha! Papa gloats, but for short duration, for the piece de resistance is yet to be shown, and when it is-well they say photos and figures never lie, and this photo is so truthful that the figures look like twenty-three for papa. It shows him and his typist participating in the Soul Kiss. Ten thousand furies! Dad makes a swipe at Bobby, overturns the Stereopticon, and with a hatchet smashes into bits the impish box of tricks—the Kodak. Photographically this film is perfect, and the situations are sure to elicit a succession of laughs terminating in a yell.

No. 3388

CODE WORD-Reveladora.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co. Il East 14th Street, New York City

PACIFIC COAST BRANCH.

116 North Broadway, Los Angeles Cal.

The boy with the Kodak is

became one of the screen's

reputedly his first main role in

a motion picture, although he

had some earlier minor parts

Robert Harron who later

leading actors. This is

at Biograph.

HE SNOWMAN

Peripatetic Peregrinations of Little Jack Frost

LENGTH. 717 FEET.

PRICE, 12 CENTS PER FOOT.



Jack Frost looked forth one still, clear night, And he said 'Now I shall be out of sight' So over the valley and over the height, In silence I'll make my way."

In silence I'll make my way."

That season of the year, when the Earth gets Old Sol's Capricornus and Sol gets the Earth's "goat," is especially facinating to youth. Such is the time of action of the Biograph's latest comedy. 'Tis afternoon and outside the little old schoolhouse a furious blizzard wages. The Earth has donned her spotless robes of white and the landscape presents a brilliant spectacle, but pitiless Boreas lashes in whirling directions the fleecy snow, heaping it up into miniature mountain ranges. School session concluding, the youngsters come tumbling out into the snow. Romping about, snowballing and like sports are indulged in until finally they set to work and build a snowman. Around it they dance in high glee, and at length the little revelers depart reluctantly for home, leaving the snowman in abject loneliness. "The day has fled, and dismal night descends, casting her sable arms around the world, and folding all within her sable grasp." Then the Moon, fair regent of the night, rises ghost-like from the dim horizon, shedding her silvery light across the frozen moor, and seems to mock the cheerless solitude of the icy sentinel, until the Good Fairy of the Snows appears and, with her mystic wand, imbues him with life. rrozen moor, and seems to mock the cheeriess solltude of the key sentinel, until the Good Fairy of the Snows appears and, with her mystic wand, imbues him with life. At this moment along comes Predatory Pete, returning from one of his nocturnal expeditions. He has just clandestinely reduced the census of a neighboring henhouse by four fat pullets, which he has in a bag slung over his shoulder. Coming suddenly upon the Snowman he is at first startled, but soon discovers what it is, and putting his pipe in the Snowman's mouth, takes out a bottle to toast his frozen majority, when to his amazement the Snowman is seen suffere constant. majesty, when, to his amazement, the Snowman is seen puffing away on the pipe apparent enjoyment. Aghast, he drops the bottle and chickens and dashes madly apparent enjoyment. Agnast, he drops the bottle and chickens and dashes madly across the fields, frightened almost as white as the snow through which he flounders. The Snowman picks up the bottle and takes a swig. "Nectar! What joy is here," and he drains the bottle. Here is an oddity—A Snowman with a jag. Staggering into the schoolhouse he finds the temperature too high, so throws the stove out into snowdrifts. Overcome by the booze, he lays down in the snow to sleep it off. Early morn finds him still asleep as the school children are returning to their lessons. All have entered but Sallie Simpkins, the village romp. At Sallie's approach Mr. Snowman awakes and frightens her almost into convulsions. She darts into the schoolhouse and convinces the teacher and scholars that the place is bewitched. Out they come, and guided by Pete, the coon, follow the vacillating, roving Snowman circumambulately over the frigid fleecy kopjies back to the point of starting, and find him standing on the very spot where he came into being. Cautiously they approach and, lead by the coon, make a mad rush on Mr. Snowman, who from the assault crumbles and falls a heap of—'Oh Slush!' The subject of this film must appeal to you as being screamingly funny, while the scenic beauty is indeed incomparable and novel.

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American Mutoscope & Biograph Co. II East 14th Street, New York City

PACIFIC COAST BRANCH, 116 North Broadway,

FORM NO. 1295

THE PRINCESS IN THE VASE

An Archæological Comedy in Biograph Motion Pictures

LENGTH, 938 FEET.

PRICE, 12 CENTS PER FOOT.



BURIAL OF THE PRINCESS

The opening scenes of this production are laid in Egypt five hundred years before Herodotus, the Father of History, visited that country. Three thousand years ago there dwelt in Egyptian Memphis, the ancient capital of the Pharaohs, a wealthy Prince, whose wife in beauty was likened to Athor, the Egyptian Venus, but with heart as cold as Egyptian marble. The Prince, worried and suspicious, seeks the Royal Seer, who tells him the Princess has a lover, and in a vision shows him the Princess in the arms of that lover, a Theban Warrior. Instant death is the punishment meted out to the guilty pair. The Princess is placed on a bier and carried out in front of the temple, under the very shadow of the Pyramids of Gizeh. Here the High Priest, with a flambeau sets fire to the pyre, and her body is burned as an offering, with prayers to Mighty Osiris, beseeching that he overcome Typhon, who seems to hold sway. Alongside the pyre is placed a vase decorated with hieroglyphics, which is to be the sarcophagus of that ethereal of the unfortunate Princess. The smoke and vapor, as it arises from the body, enters the vase in a most mysterious manner. The vase is then sealed and the cavelcade proceeds with it to the tomb, where it is deposited and the door of the tomb closed, it was thought, forever. Three thousand years later there came to the "Land of Ruins" a Boston professor, student of the illustrious Jean Francois Champollion-discoverer of the key to Egyptian hieroglyphics-who unearthed the vase and took it to his home in Boston. Vague indeed, was the story he learned about the treasure, and while sitting in his study, cudgeling his brain to lift the veil of mystery from it, falls to sleep, and in this psychological condition imagines the maid, while dusting, knocks the vase from the tabouret, on which it stands. Bursting into bits, it emits a dense vapor from which the reincarnate Princess appears. Here is trouble. Our friend, the Professor, is a married man, whose better-half is a buxon, unethereal person who doesn't believe in the "Soul Sister" tommyrot. She, of course, wants an explanation, which the nervous Professor is unable to give, so he bolts and runs hatless out of the house, followed by the Princess, both followed by Mrs. Professor. Into a restaurant he rushes, with the Princess at his heels. At the restaurant as they sit enjoying a repast, the reincarnate Theban lover appears and claims the Princess. This the old Professor resents and is run through by the Egyptian just as the wife enters. Mortally wounded he falls to the floor—from the sofa, for the scene changes and we find the Professor awakening from a horrible dream; the pain of the sword thrust being induced by a severe attack of indigestion.

The subject is lavishly staged and costumed and the scenes are historically

correct.

All pictures are made with our celebrated Biograph Cameras. Our films run on any machine.

No. 3390

CODE WORD-Revelares.

American Mutoscope & Biograph Co.

Il East 14th Street, New York City

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116 North Broadway, Los Angeles Cal.



Licensees

Kleine Optical Company. Society Italian "Cines" Williams, Brown 2 Earle. American Mutoscope 2 Biograph Co.



We will protect our customers and those of our licensees against patent litigation in the use of our licensed films.



From the beginning, the motion picture industry was constantly in turmoil because of lawsuits, patent infringement actions, etc., and theatre owners throughout the United States operated in fear of prosecution by the Edison combine whenever they exhibited a film not made by one of the licensees. In February of 1908, AM&B for the first time offered to protect their customers which, in itself, announced to the world that patent litigation between motion picture producers had ended.

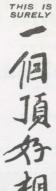
THE PRINCESS IN THE VASE was an outstanding production with many special effects and unusual camera uses, most not generally used by contemporary film makers. AM&B had now reached a point of being able to plan an artistic production, confident that they had the craftsmen on their staff capable of carrying out those plans. THE PRINCESS IN THE VASE marks one of D.W. Griffith's earliest principal roles as a motion picture actor.

THE YELLOW PERIL

Calamitous Attempt at the Solution of the Servant Problem

LENGTH, 542 FEET.

PRICE, 14 CENTS PER FOOT.





THAT IS TO

ONE

BEST

BET

In March of 1907, the American Mutoscope & Biograph Company raised the price of prints from 12 cents to 14 cents a foot. With the family of Mr. Phlipp there is employed that wrecker of domestic serenity, a pretty French maid, whose trim figure and cherry lips are simply irresistible. This is all very fine for Phlipp, who is wont to bask in the radiance of her smiles, and to sip the honey from her rose-leaved lips. But, alas! his bliss is short-lived, for the perspicatious Mrs. Phlipp grows suspicious and surprises the erring couple in an osculatory diversion. The meretricious maiden is put to flight, and the sinful Phlipp is assailed with most vociferous vituperative verbosity. Storm after storm of approbrium is hurled at him until with vermiculation his restrained rage bursts forth and he takes his spite, not by "Kicking the cat" but by smashing everything at hand. The wife, meanwhile, has gone to the hewspaper office to advertise for a Chinese servant—malum in se. The Confucian arrives, is put to work, and then the fun begins. His services in the library are dispensed with by the irate husband. Next he visits the dining-room, where a globe of live goldfish excites an appetite which he proceeds to appease. He has devoured several, when his piscatorial pleasure is interrupted by the housekeeper, who drags him around the room by his queue, almost pulling it from his cranium. Now the affairs gastronomic are presided over by a lady who answers to the name of Bridget, is of pronounced Herbernian proclivities, and has a strong aversion for anything yellow. What happens when she meets the Chink throws the "Monkey and Parrot" story into gossamer oblivion. They get along so nicely together—haud multum. He resents Bridget's sangfroid with a mouthful of water, spraying her visage as he would a shirtfront. Oh, furry! "Going down?" The Chink does; down the airshaft by way of the window, taking the sash with him, propelled by Bridget. There is a tacit understanding between Bridget and the Cop, so in makes his usual call and is being regaled with hot mince pie and coffee. when the saffron individual returns with a rat in a trap. At the sight o

No. 3391

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11 East 14th Street, New York City.

PACIFIC COAST BRANCH.

116 North Broadway, Los Angeles, Cal.

Licensees \{ \text{Williams, Brown & Earle.} \} \text{Society Italian "Cines"}

Kleine Optical Company. American Mutoscope 2 Biograph Co.

We will protect our customers and those of our licensees against patent litigation in the use of our licensed films.

THE BOY DETECTIVE

--- OR ---

THE ABDUCTORS FOILED

LENGTH, 497 FEET.

PRICE, 14 CENTS PER FOOT.



" SWIPESY "

With "The Boy Detective" the Biograph starts a series of film stories, which will be presented periodically, recounting the experiences of Swipesy, the newsboy, whose astute sagacity wins for him, fame as a juvenile Sherlock Holmes. The first of the series, issued this week, is 'The Abductors Foiled', and tells of the thwarting of a plan to kidnap the daughter of a wealthy broker by a couple of pusillanimous scoundrels. The scheme is well planned, and would have been successfully carried

out, but for the ubiquitous Swipesy.

Swipesy and his chum, Swifty, the messenger boy, are indulging in a game of "craps." Luck is with Swipesy, who not only wins his chum's money, but a dangerous looking revolver as well. While they are engaged in this Ethiopian pastime, the young lady approaches and enters a store. The two villains are following and await her coming out of the store, following her to her home. Swipesy is "hep" at once and shadows them. They enter a saloon and immediately the messenger boy is called. As he comes out of the saloon he is accosted by Swipesy, who persuades him to let him see the mendacious message. "Hully Gee, just as I thought" says Swipesy; for the message read: "Dear Mary:—Badly injured in Auto accident. Come to hospital at once. Am sending a carriage for you—Ruth," and he hotfoots it to the house of the young lady to warn her of her danger. You may be sure the girl was greatly alarmed, but Swipesy says "Never fear little one, we'll twist dem bloke's necks or I'll never sell another extra." He then tells the girl to dem bloke's necks or I'll never sell another extra." He then tells the girl to telephone to the police, while he dons a dress and hat of hers, gets into the carriage and is driven off. The carriage is stopped on a lonely road by the would-be abductors, when the masquerading Swipesy leaps out and holds the infamous wretches at bay until the arrival of the police, with his newly acquired revolver, which proves to be a cigarette case in the shape of a gun. Snapping it open, he hands around cigarettes to the amusement of the police and the chagrin of the ruffians.

CODE WORD-Revelateur.

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American Mutoscope & Biograph Co.

We will protect our customers and those of our licensees against patent litigation in the use of our licensed films. A woman took the part of "Swipsey," while Robert Harron had the role of "Swifty," the messenger boy in THE BOY DETECTIVE, advertised as the first in a series. THE BOY DETECTIVE is an entertaining film, but, for some reason, AM&B did not follow through with another in that series.

FORM NO. 1298

HER FIRST ADVENTURE

Kidnapped with the Aid of a Street Piano

LENGTH, 509 FEET.

PRICE, 14 CENTS PER FOOT.



From this date forward, the Biograph trademark in the form of a joined A&B was prominently displayed somewhere in all the scenes in every Biograph film as a means of establishing that the picture belonged to them and was protected by copyright.

What a fascinating influence the street piano has over children; what adducent magnetism its melodies have for their ebullient spirits. Pass along our city's thoroughfares any day and a most interesting picture greets us. There at the curb, stands the swarthy visaged stoical Italian, as unemotional as a marble statue, grinding out in monotonous tempo, the latest coon song, ballad or farce comedy hit, broadly contrasted with the sunny little faces of the youngsters on the sidewalk, industriously pirouetring to the discordant strains. Such is the scene we show at the opening of this Biograph fally. One little circle more exceptible they the other than the other ways. the opening of this Biograph film. One little girl, more susceptible than the others, becomes so absolutely obsessed with the alluring charms of the music, that she

becomes so absolutely obsessed with the alluring charms of the music, that she follows it circumambulatly from stand to stand until finally she is unable to retrace her steps. The organ grinder and his bizarre-attired wife pretend to show her the way, but in reality lead her further off.

At the hame of the little one her absence is soon discovered, and agonizing anguish claws the heartstrings of Ma. and Pa. Happy thought! Rover, the baby's friend and guardian, is put on the scent. On and on he goes, leading the pursuing party through streets, lanes and fields, until he finally surprises the fugitives in a lonely wood, where they have halted for refreshments. The miscreant medicants are seized by the police and the child is restored to the arms of the new falicities. seized by the police and the child is restored to the arms of the now felicitous parents, while Rover frisks about with pardonable egotism. This film is exceedingly

beautiful in incident and photography.

No. 3393

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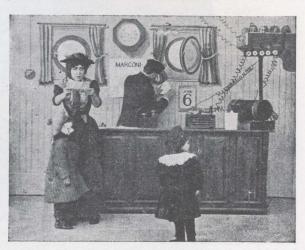
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CAUGHT BY WIRELESS

The Efficacy of the Marconigram Shown in Motion Pictures

LENGTH, 969 FEET.

PRICE, 14 CENTS PER FOOT.



MARCONI STATION ON AN OCEAN LINER

Routed out of the groove of conventionality, the Biograph Company presents a thrilling dramatic story, that is as novel as it is interesting, based on the egregious possibilities of wireless telegraphy. The opening scenes are laid in Ireland, the first showing the interior of an Irish cabin, at which a despotic land agent calls to collect rent. Finding the husband absent, offers insult to the wife. The timely arrival of the husband results in the thrashing of the agent. The agent swears vengeance and returns later with two policemen, to arrest the husband, but the trio gets a warm reception, and in the skirmish, the husband escapes and is advised later by a friend to leave the country which he does, after a tearful adieu to his wife and children.

to leave the country which he does, after a tearful adieu to his wife and children. He takes the first steamer to America.

The land agent proves himself an unconscionable villain, who not only casts aside his faithful wife, but two years later burglarizes his employer's safe and flees unintercepted on a liner bound for New York. He would have made good his escape but for the mercurial celerity of the Marconi contrivance, with which the ship was provided. From Scotland Yard, London, a message for his apprehension is flashed to the steamer, which is in turn flashed to the New York police headquarters.

Fortuitously, on the same boat there are as passengers, the wife and children of the young Irishman, who having succeeded in getting appointed on the police force of New York, had sent for his dear ones to join him. The villain is recognized by the wife while on the ship, so of course his capture is an easy matter when the boat touched the dock at New York, where the happy reunited family have the satisfaction of seeing their persecutor run to earth. satisfaction of seeing their persecutor run to earth.

The film is replete with stirring situations of a thrillingly sensational character,

and the Marconi device, which is accurately reproduced, is most interesting and novel.

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Old Isaacs, The Pawnbroker

The Paradoxical Altruism of a Money Lender

LENGTH, 969 FEET.

PRICE, 14 CENTS PER FOOT.



"And now abideth faith, hope and charity, these three; and the greatest of these is Charity—for charity is the scope of all God's commands"

How beautiful, and yet how rare, is unostentatious charity. It is the most luminous, scintillant ray in the aureola of human virtues. The portrayal of this laudable quality is the theme of the Biograph's story, which dissipates the malignant

calumnies launched at the Hebraic race.

calumnies launched at the Hebraic race.

In a squalid apartment lies a poor woman ill with fever, attended by her sixyear-old daughter. Meager indeed are their possessions, and to make matters worse,
they have been served a dispossess notice by order of a merciless landlord. In
desperation, the poor woman sends the little one to ask aid of the Amalgamated
Association of Charities. Association of Charities—how irrelevant seems the title?
What an apathetic bunch of parsimonious almoners the poor child encounters. She
is sent from "post to pillar," until finally they send her home with the comforting
intelligence that the association will next week send around an investigator. How
benevolent; how generous; how munificent. Is it not beautiful? Yes, it is not
beautiful. beautiful.

From sheer exhaustion the poor woman falls asleep, and the little one tries to devise a plan by which they may have at least a bite of food, so taking up a pair of old shoes goes to the pawnshop, but they of course are of no value, and she returns home empty-handed. Next she takes her dollie, and bidding it an affectionate adieu, runs off with it to the pawnshop, and is about to be turned away again, when Old Isaacs, who is now in his office, becomes interested, questions the little one and orders his clerk to give her what she asks. The old man makes a note of the address orders his clerk to give her what she asks. The old man makes a note of the address and follows after, collecting on the way articles of need to ameliorate the condition of the poor woman, arriving at the home just in time to prevent her eviction by the officers, whose demands he satisfies. He has ordered for her medical attention, food, clothing, and at the same time, returns to the little heroine, her dollie, together with a larger and more beautiful one. The sunshine of hope now bathes the little home, and—"And the greatest of these is charity."

While this film story is of an apparant lachrymal nature, there is enough of the lighter shades to relieve it; the pawnshop scene affording many bits of good, clean

comedy.

No. 3395

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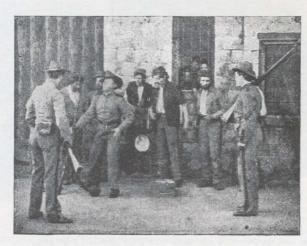
OLD ISAACS, THE PAWN-BROKER was one of several stories written by D. W. Griffith especially for a movie prior to his becoming a director.

A FAMOUS ESCAPE

Sensational Story of a War's Aftermath

LENGTH, 730 FEET.

PRICE, 14 CENTS PER FOOT.



THE MILITARY PRISON

The topic of this Biograph subject is founded on an incident taken from the history of the United States during a time of strife. The opening scene shows the departure from their homes, mothers, wives and sweetheats of a number of patriotic young men to the front. Life on the field of battle and their capture as prisoners of war is next shown. While incarcerated in the foul military prison, the poor creatures are subjected to many indignities that even a dog would resent. Their treatment at the hands of the keeper is almost intolerable. Any little diversion the unfortunate fellows may devise to brighten their dreary drabness is met with disapproval and when a couple, who are apparently the merry-andrews of the party, start to sing and dance, their gaiety is opprobriously oppugned by the callous guard, and their terpsichorean proclivities precluded with ball and chain. All this conspires to arouse more fiercely their perturbation and stimulate the desire to break their bondage, for during the six months of their confinement they have surreptitiously and industriously burrowed through the earth under the dungeon, with no other tools than their fingers, disposing of the excavated sand by carrying it out in their pockets and scattering it in the prison yard, until they tunnel their way to liberty. The escape is soon discovered by the guards who give chase, and after a series of thrilling adventures the poor fellows succeed in reaching home, where their raggedly clothed, emaciated forms are once more enfolded in the arms of their loved ones.

The photographic quality of the film is superb, and the many recurring incidents startling—the view of the tunnel being most unique.

No. 3397

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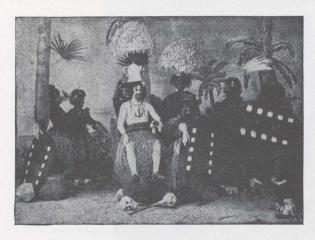
In April of 1908 AM&B added one more licensee, the Great Northern Film Company, a Danish firm known in Denmark as the Nordisk Film Company. Great Northern was one of the largest film producers in Europe at that time.

King of the Cannibal Islands

The Wonderful Experiences of a Henpecked Hollander

LENGTH, 692 FEET.

PRICE, 14 CENTS PER FOOT.



"Music hath charms to soothe a savage breast"—not alway, but sometimes. Hence it was that the dulcet tones produced by Heinie Holtzmeyer, the fiddler and Orpheus of the little Holland village, failed to tranquilize his wife, Lena, who was rather a Xantippe than an Eurydice, and Heinie's head, like that of Socrates, often played the target for her pots and pans—and her aim was very good. The poor fellow sought solace at the Public House. where met the toss-pots of the town, and right merry souls were they. His fiddle made him a favorite with all, especially the barmaids, who rewarded his efforts with wine and kisses. His joys, however, are of short duration, for Lena appears, and brandishing a rolling-pin, clears out the place. Heinie rushes home, packs his bag, and with his fiddle, decamps. He is followed by Lena until he reaches the wharf, where he finds himself, as it were, "between the devil and the deep sea," so he chooses the sea. Jumping into a rowboat he rows to an outgoing vessel, ships and is off for parts unknown. A storm is encountered and the vessel is wrecked, but fortune favors, and he is cast ashore. Heinie is about to give thanks for his deliverance when he is pounced upon by an army of ferocious cannibals, armed with clubs and excaliburs—now wouldn't that discumbobulate you? Well, it-looked like Stew ala Hollandise for Heinie. And, indeed, the black warriors are about to prepare a Dutch dinner, when the Queen does the Pocahontas act, and throwing herself on the prostrate form of Heinie, declares that they shall strike him only through her. So they desist, for such a thing would be impossible as the Queen is so thick through that the longest spear would hardly reach the victim—in fact she is that obese she looks like a crowd. Heinie now takes his fiddle and discourses sweet music, which places him in such high esteem with the tribe that he experiences his own apotheosis besides becoming the husband of the Queen and King of the islands. Lena, after three years of relentless endeavor, discovers hi

No. 3399

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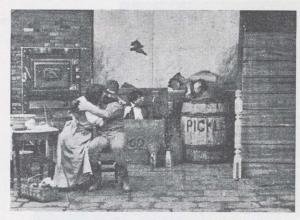
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HULDA'S LOVERS

She Loved not Wisely, but too Many

LENGTH, 398 FEET.

PRICE, 14 CENTS PER FOOT.



"WELL, I'LL BE DARNED!"

Hulda is a country maiden most fair to look upon. Her artless rustic simplicity, rivaling Hebe's gorgeous radiance, phlogisticates the susceptible hearts of the village swains. But, alas, Hulda was a fickle maid, and seemed to have as many phases as the moon; with a smile for all and a frown for none. Her capriciousness was the cause of much unrest both for herself and her lovers, for when her parents had departed for a visit, leaving her in charge of the kitchen, she received most effusively Jocular Jake, the village Cut-up, only to hide him above stairs at the entrance of Pervious-hearted Pat, the hostler, who in turn is hidden in the Dutch oven at the approach of Handy Hank, the chore boy. Now Hank has long loved the fair Hulda, but, gol darn it, somehow or other he just can't tell her, and so he puts it off. The next to arrive is Asinine Alfred, the city chap. He makes quite a hit, but again an interruption sends him unwillingly into the woodbox. "Drat it all' it is only Hank, with an armful of wood which he throws in on the unfortunate Alfred. The worst in not yet, for in walks Generous George, the grocer's clerk, who is the beau ideal of the village—so he thinks. Again that tantalizing interruption. "The pickle barrel for yours, dear George, I hear some one coming "—and in he gets. The cause of the alarm is Solemn Si, the favored. Now, here is a condition most perplexing—Jake upstairs, Pat in the oven, Alfred in the woodbox, George in the pickle barrel, Si in her arms and the hour of her parents' return fast approaching. Still, she faces it with wonderful composure, enjoying the company of her sincere, simple suitor, Si, when Mama enters. Consternation! Down through the ceiling comes Jake; out of the oven rolls Pat; up from the depths of the woodbox and pickle barrel rise Alfred and George, while Si seeks shelter under the kitchen table. Girls, you are warned against having two strings to your bow, but Hulda's was like a harp.

No. 3405

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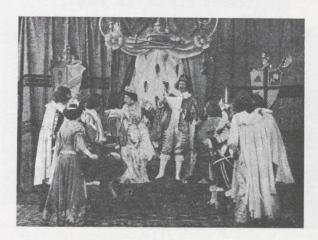
We will protect our customers and those of our licensees against patent litigation in the use of our licensed films. The script for HULDA'S LOVERS was the first written for AM&B by Gene Gauntier, an actress who had appeared in several of their 1906 and 1907 productions but who was now appearing in a play in various cities in the United States. Edward Dillon and Tony O'Sullivan had comic roles in this motion picture.

THE KING'S MESSENGER

A Story of Love, Intrigue and Heroism

LENGTH, 876 FEET.

PRICE, 14 CENTS PER FOOT.



In this production the Biograph has attained the very acme of scenic and dramaturgic splendor. The action is laid in the Seventeenth Century, and the costumes, while historically accurate, are most lavishly elaborate.

A bitter war is waging between two kingdoms, and as the King and Queen hold court in the throne room of the palace there arrives a courier, who, battered and exhausted, has scarcely strength, as he falls at the foot of the throne to thrust into the hands of the anxious King, a message which tells of the disaster and panic that has befallen his forces. The King immediately holds council of war and calls for a trusty messenger to carry to his armies the reassuring intelligence that reinforcements have been rushed to their aid. The lot falls to a brave young courier, lion-hearted and with nerve of steel, who before setting off goes to take leave of his sweetheart. He discovers her resenting the unwelcomed advances of his rival, a contemptible scoundrel. The villain departs swearing vengeance, and shadows the hero as he rides off. The sweetheart, on horseback follows to warn her lover of his danger. Now the villain with the aid of his mistress, who has arranged a meeting by letter, dupes the hero by lying in the road, pretending she is wounded. The hero dismounts to assist her, and is stabbed in the back by the villain who had hidden in the brush. He secures the message and they make for a neighboring inn, leaving the hero laying in the road, where he is found later by his sweetheart and her attendants. The lover is cared for by his sweetheart and some kindly farm folk, and the attendants are hastened to bring guards. The letter to the villain is found in the road which indicates his whereabouts, and they repair to the inn where the villain is surprised and arrested. Recovering the message the hero hastens on to the army. With renewed vigor the opposing forces are repelled and the day won. The last scene shows the return of the gallant currier with this cheering news. He is Knighted by the King, and formally betrothed to his faithful sweetheart.

No. 3409

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FORM NO. 1308

BULLETIN No. 135, May 6, 1908.

THE MUSIC MASTER

A Most Beautiful Motion Picture Fantasy

LENGTH, 500 FEET.

PRICE, 14 CENTS PER FOOT.



What is more miserable than a love blighted life? for the heart that truly loves can never forget. Such is the sad fate of the hero of this Biograph story. Herr Von Mitzel, a disciple of Antonio Stradivari, fell deeply in love with his pupil, the daughter of a wealthy English Lord. His love was returned by the fair young maid, who grieved at the disparity of their rank, and wished that he had been more highly born or she more lowly. Oh, the tyranny of fate. What discouraging conditions were brought to bear upon their affections, but true love can no more be diminished by showers of evil-hap than flowers are marred by timely rains; so the conspiring circumstances tended rather to strengthen than to weaken their passion.

Now, in the winter of his existence we find Von Mitzel alone and forlorn. His only companion and solace is his faithful violin, the strains of which are more eloquent than melodious, conjuring up as they do, the recollections of life's spring-time. We picture him seated at his cheerless fireside playing his, or rather her favorite selection, and as the sweet tones float out upon the silent night, there appears on the wall a phantasmagorial portrayal of his thoughts, which bring him back to days of yore. The image of his inamorata is first seen; then the lesson on the harpsichord, when he declares his love, next the scene of her being forced by her parents into an odious marriage compact, then a duel with his rival in which he is wounded. This scene dissolves into the reappearance of the girl.

The subject is most beautiful and touching, and is sure to win the sympathetic approval of the spectator, besides being a work of photographic excellence.

No. 3403

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We will protect our customers and those of our licensees against patent litigation in the use of our licensed films. A motion picture called THE DRUNKARD'S REFOR-MATION directed by D. W. Griffith for AM&B in 1909 is usually mentioned as containing a photographic innovation, but in reality this particular lighting effect had been used on at least two previous occasions.

One of the first was in a film, THE SEVEN AGES, directed by Edwin S. Porter for the Edison Company in February of 1905.

The other was in THE MUSIC MASTER in May of 1908, a film in which Griffith acted.

Incidentally, Bitzer was so pleased with his lighting effect in THE MUSIC MASTER that he later photographed himself standing in front of the fire-place in almost the same position as D. W. Griffith in the still in the bulletin.

The script for THE MUSIC MASTER is the second of two sold by Gene Gauntier to AM&B while she was on tour in a play.

THE SCULPTOR'S NIGHTMARE

Vortiginous Aberrations of a Modern Angelo

LENGTH, 679 FEET.

PRICE, 14 CENTS PER FOOT.



AM&B was so impressed with
the sales potential of their film
that their usual manner of
informing the trade of the
availability of a new picture
did not seem elaborate

Most probable was the assumption of Shakespeare, "Imperial Cæsar, dead, and
turned to clay, might stop a hole to keep the wind away;" but, with what scepticism
would be received the assertion that a shapeless mass of clay could mould itself
unaided into the living, classic features of President Roosevelt. Nevertheless, such
is a fact, as shown in this Biograph subject, which is most timely, the nation at
present being agog as to the coming presidential possibilities.

A convention is held at the club, with a view to selecting a worthy successor to the present incumbent, and each delegate is steadfastly determined upon his own choice of nominee. The clubroom is graced by a large bust of Roosevelt, and the idea is to replace it by the figure of the coming man. One member insists upon Hughes, another favors Taft, another Fairbanks, and so on, until the assembly is thrown into a tumult of dissension finally bolting, all of them, to have the bust made. Into the sculptor's atelier they burst, each giving the amazed chiseller, who is at the time at work on a statue of Terpsichore, an order for their choice of candidate, paying him in advance. On their departure the sculptor finds himself possessed of more money than he knows what to do with, so taking his model, who has in the melee hidden behind the screen, goes to a neighboring cafe to dine. Having an inordinate capacity for booze, he gets gloriously soused and winds up in the "cooler", whither he is dragged struggling by a couple of stalwart "Bobbies", and is thrown into a cell, where the iron bars prove a serious portcullis in the way of liberty. Throwing himself on the cot, he sleeps, while the wine-induced perturbations conjure most wierd hallucinations. Suddenly there appear three fuge masses of clay which slowly, and with invisable aid, form themselves into busts, of Taft, Fairbanks, and Bryan. Then another mass appears and moulds itself into the G. O. P. Elephant, then an animated "Teddy Bear", and finally into a speaking figure of Theodore Roosevelt, whose features relax into a smiling delivery of "De-light-ed". Possibly it might have been this that aroused the sculptor, for he awakes and finds "his pipe is out." It was but a dream. The film as a whole is the most mystifying ever produced, besides one of the most amusing.

D.W. Griffith and Mack Sennett appear in the film. For Mack Sennett, the date is many months earlier than that usually given as his entry into motion pictures.

enough. So, for what was probably the only time in

their history, they added a flyer, printed in red ink, to the

> bottom of their standard bulletin, calling it a "feature film."

1908 was an election year, and AM&B made a most unusual novelty/comedy motion picture, THE SCULPTOR'S NIGHTMARE, caricaturing the candidates for presidency.

A FEATURE FILM

Now that the public is wrought up over the coming Presidential Campaign

THE SCULPTOR'S NIGHTMARE

Comes at a most opportune time, containing as it does, a wealth of comic incidents introducing the Presidential possiblities.

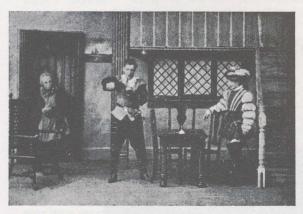
IT IS SURE TO PROVE THE HIT OF ANY MOVING PICTURE BILL

BULLETIN No. 137, May 20, 1908.

IEN KNIGHTS WERE

LENGTH, 905 FEET.

PRICE, 14 CENTS PER FOOT.



The illustrious Roman poet Terence once said-"I know the nature of women. When you request they refuse; when you forbid, they are sure to do it." Never were lines more truly applied than these to the nature of the beatiful Princess Mary, sister to the indolent King Henry VIII and he oine of this Biograph film story, for while we take our characters from the pages of English history of the 16th century,

we, for the sake of romantic emphasis, weave our own tale.

As history tells us, Henry VIII, of indomitable will, ruled with almost absolute despotism not only his subjects, but his court and family as well. So it was that he took upon himself the right to select for his fair sister Mary a husband to his own fancy—Duke of Buckingham (this, of course, we admit a slight deviation from historical facts) on the other hand, Mary had given her heart to Charles Brandon, a gallant Knight of the Realm. You will readily realize the disparity in rank, and also appreciate the situation of the stubborn, headstrong Princess opposing her

arrogant brother, assuming it the harbinger of trouble. During a garden party the King takes the opportunity to present Buckingham to Mary, but he is coldly repulsed, for she has received a letter from Brandon stating he is in hiding on the grounds awaiting a chance to see her alone. The occasion presents itself, but in the ecstasy of the moment the letter is dropped, and falls, into the hands of Buckingham, and flaunted in the face of Brandon, who returns to regain it. The captain of the guards, who takes up the quarrel for Buckingham, who we know is a coward, is slain by Brandon. Arrest and incarceration follows, but he manages to escape and succeeds in getting a note to his adored one, with the aid of Jane, Princess Mary's friend and lady-in-waiting. Buckingham imagining Brandon safely confined, goes to Mary's apartments with rich gifts which she refuses, ordering him to withdray and when the Vice states the state which are required to the contraction of the state o him to withdraw, and when the King enters to use his persuasive powers, she pretends she is in bed and threatens to appear before them en deshabille if they remain. As they leave, Charles enters by the window, and upon Mary's suggestion, she disguised as a boy, runs off with him. They intend taking a ship for the coast of Spain, but unfortunely are overtaken at a seaport inn before they have time to embark. Mary is led back to the palace, and Brandon is again taken into custody. embark. Mary is led back to the palace, and Brandon is again taken into custody. Again love laughs at locksmiths and prison walls, and she receives a letter that he will come to her at her signal, a lighted candle at the window. Buckingham still pressing his abhorrent attentions, traps Mary in her apartment, but remembering the letter, she waves the lighted candle before the window, and Brandon enters by a secret panel, piloted by the ever loyal Jane. Buckingham is cowed, and Mary elopes with Brandon, returning later as his wife, when the King, acknowledging his defeat bestows upon the happy couple his forgiveness and blessing.

This subject as a whole is one of the most beautifully staged and costumed productions ever made. In photographic quality it is excellent.

CODE WORD-Revendona

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Film historians, Griffith scholars, and Mrs. D. W. Griffith have identified a well-known still as a scene from a motion picture called WHEN KNIGHTS WERE BOLD, reputedly their first film together. That scene, however, does not appear in the film that was copyrighted by that title. The picture used in Bulletin No. 137, however, is from the film that was copyrighted as WHEN KNIGHTS WERE BOLD, and the man in the center of the still is D. W. Griffith.

BULLETIN No. 138, May 26, 1908.

A NIGHT OF TERROR

Thrilling Experiences of a Little Girl Alone in a Mountain Wilderness

LENGTH, 932 FEET.

PRICE. 14 CENTS PER FOOT.



Never in the history of the motion picture business has there been a film story that made the wide-spread impression of "The Moonshiners", produced by the Biograph Company. It was the hit of both hemispheres, and is still used as a special feature from time to time by motion picture exhibitors.

Fully appreciating the standard set by that subject, the Biograph Company aimed to emulate it in their latest production, and succeeded in turning out the most thrillingly sensational picture ever made, with photographic quality never excelled.

The story opens in the log cabin of an old trapper, who, a widower, is attended by a little housekeeper in the person of his ten-year-old daughter. The amber shades of late afternoon are fast deepening into the rose hue of evening when a New York prospector enters to close a deal with the trapper for a tract of ore land, paying him for same with gold coins. While the deal is being consummated there appears at the window of the cabin a face of most villainous mien—a face, livid, with eyes that clearly index the black heart of the man. He watches the proceedings until the money is paid over, and then hurries off to devise his plan. Night has fallen; the money is hidden under the hearthstone, and we leave the cabin with its lonely occupants, retiring to dream of the future happiness their little wealth of gold may bring.

In the next scene, supposed to be the following day, we find the villain in a lonely mountain trail plotting with an accomplice. The scheme they evolve we shall soon see. One hides in the brush while the other remains in the road to meet a cart loaded with sacks of potatoes, which they know is being driven to the old trapper's cabin. The cart is halted with some slight inquiry by the one robber, and while engaged in conversation, the driver is seized from behind by the other thief, who has jumped from the bushes. Struggling, the two men fall from the cart and a terrific skirmish takes place between the three, ending with the driver being securely bound and gagged. The robbers then empty a sack into the road, and one of the thieves is tied up inside, armed with a knife with which to cut his way out at the opportune moment. The cart then proceeds on its way, driven by the other robber, to the trapper's cabin, leaving the owner of the team helpless in the road. Pulling

up in front of the cabin, the sacks are carried in, the thief taking care to carry in the one containing his accomplice and placing it so as to render his escape easy. In the cabin we now find the old trapper just finishing his evening meal, preparatory to a night's hunting. Taking up his gun, and enjoining his daughter to be careful to securely bar the window and door, departs. Here follows a most beautiful scene of the little girl standing before the cabin waving adieu to her dear old father, as he trudges off through the moonlit forest. Re-entering the cabin, the little one secures the window and door with the cross-bars, and then proceeds to wash her dishes. A slight movement of a sack attracts her attention, and watching, it becomes more convincingly evident that there is a living being inside. Tiptoeing to a trapdoor in the centre of the room, she raises it cautiously, and with a mighty effort rolls the sack over into the opening, which leads to the cellar below. She then slams down the door and piles upon it everything portable she is able to lift. This is but a slight handicap for the robber, who having cut himself from the sack, pushes up the trapdoor, with its ballast, and leaps into the room-although the little girl has taken up a gun and fired at him, but her strength not equal to it, the shot goes wild. The robber seizes the little one, doubtless to force her to divulge the hiding place of the gold, when the father, sent back either by the workings of fate or a parent's intuition, bursts into the cabin. A most thrilling fight ensues, during which the poor little creature looks on in helpless anguish, for the chances seem even, until the father succeeds in disarming the robber, who makes a mad rush for the window, reaching the sill, only to fall back into the room, dead from a well-directed bullet of the trapper's gun.

This film is tinted in several scenes to give a moonlight effect.

No. 3435

CODE WORD-Reverendo

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PACIFIC COAST BRANCH, Los Angeles Cal.

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HIS DAY OF REST

How Jones Spent His Day Off

LENGTH, 391 FEET.

PRICE, 14 CENTS PER FOOT.



Poor Jones plodded along in his wearying struggle to earn the pittance with which to maintain the home, and though often plunged into doleful, dismal doldrums, being of an imperturbable nature, patiently toiled on. Hence it was that he hailed with keen delight, the opportunity of taking a day off. No other arrangement was made than to spend the day as one of absolute rest at home. How well he succeeded

made than to spend the day as one of absolute rest at home. How well he succeeded is most lucidly shown in this Biograph film.

It is during May, and we know what transvires in all well-regulated households during this month, and with cruel coincidence, his holiday and general house-cleaning were set for the same day. Jones starts in all right. He takes a fine cigar, the morning paper, selects the easiest chair in the parlor, and assumes for the nonce the air of a gentleman of leisure. But, alas, his beatific dream was rudely disturbed by wifey—"John dear, I really cannot get this stovepipe back in place; it doesn't seem to fit." Well, we know what a prolix undertaking this is. John struggled and swore, fretted and fussed, until down came the whole affair, covering him with a suit of soot from head to feet. A bath is next in order. Having divested himself of this ebony complexion, he is back in the parlor, but hardly seated, when Mrs. Jones calls him to the kitchen to fix the water pipe. He succeeds only in Mrs. Jones calls him to the kitchen to fix the water pipe. He succeeds only in getting a thorough drenching, and once more a change of apparel is necessary. This being done, his wife now demands he hang a picture. "Ah, let us alone." But wifey insists. A stepladder is brought in and Jones ascends it, armed with hammer and nails, with a large picture frame under his arm. The nail is held in position, and—"Why John!" says wifey "such language, and before baby." John had aimed the hammer at the nail-head, but hit his thumb. Another blow, more vigorous than the first, is sent—"Gee, whiz, twice in the same place. Biddy Mulligan." Jones with a yell of pain, leaps in the air, and there is a mad race between his head and the picture frame for the floor—it was a dead heat. Wifey is surfully sorry, and allows him to posity and amuse himself with minding the haby—a awfully sorry, and allows him to pacify and amuse himself with minding the baby—a delicate attention on her part. Still, it might be worse, and soon it is, for wifey's voice is heard calling, "John dear, the gas is leaking." Jones with a lighted candle, goes into the cellar in search of the leak, and finds it, and when the smoke and dust of the explosion clears away, poor John is seen stretched out on the cellar floor. Oh, but what's the use? John was given a day of rest by the boss and he sate with but what's the use?-John was given a day of rest by the boss, and he rests with a vengeance.

No. 3416

CODE WORD-Revendisse

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THOMPSON'S NIGHT

To Him There Was no Place Like Home, But He Was Afraid to Come Home in The Dark

LENGTH, 713 FEET.

PRICE, 14 CENTS PER FOOT.



William Thompson and John Smith occupied offices in the same New York skyscraper, and both being seized with an irrepressible desire to cut loose and paint

things crimson, arranged it as follows in this Biograph picture.

Thompson sent a message to his wife that his friend Smith was ill, and it was his duty to perform that Spiritual Work of Mercy, "comfort the afflicted," hence he would not have her wait up for him as he might be late. Smith did likewise, using Thompson as the object of his humane consideration. This done, they start off to make a night of it. First they visit the gilded throne-room of a Temple of Bacchus, make a night of it. First they visit the gilded throne-room of a Temple of Bacchus, where they moisten their parched spirits with dry Martinis. They are soon in a most glorious condition. Smith suggests the show where "Amateur Night" is on. Fine! They take a box. Well, what they do there simply baffles the attempt at description. Suffice to say, it ends with their being thrown out of the place. Now they attempt to lead each other homeward. Smith's abode is reached first. Mrs. Smith is by no means easy or gullible. She hasn't swallowed the "sick friend" gag, and is waiting for her lord and master, with a rolling pin. After much ado the pair reach the house, with difficulty ascend the stoop, and with a yank, out come the bellknob, wire, etc., followed by the irate Madam Smith, armed with that shaper of pie crust which she uses most effectually on Smith's cranium. This is no place for Thompson, so he beats it. At his own house all is quiet. Poor, unsuspecting Mrs. pie crust which she uses most effectually on Smith's cranium. This is no place for Thompson, so he beats it. At his own house all is quiet. Poor, unsuspecting Mrs. Thompson has retired, breathing a prayer no doubt, for her dear, sympathetic, tenderhearted hubby, who she imagines is even then ministering the wants of his sick friend. Mr. Thompson is in no condition for keys or keyholes, so he adopts other means by which to gain entrance to his home. In front of the house there is distinct evidence of some architectural changes in the presence of piles of sand and brick, a motar box, lumber etc. These you may imagine are fine for Thompson in his present condition, and he falls victim to them all, finishing with a dive into the motar box. Taking a ladder he ascends with difficulty to his bedroom window, through which he enters with as little noise as a train of cars. Mrs. T. is awakened. You can readily see what happens, but the worst is yet to come. A policeman has seen Thompson ascend the ladder and thinking him a burglar, follows. In the room the copper is set upon by the Thompsons, who throw him bodily through the window, closing a comedy film we can safely claim to be one of the most laughable ever made.

No. 3423

CODE WORD—Revenging

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We will protect our customers and those of our licensees against patent litigation in the use of our licensed films.

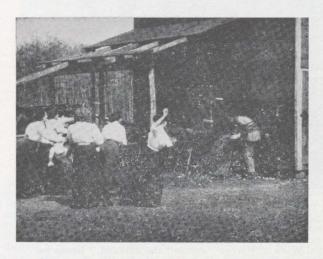
In June of 1908 the Pacific Coast Branch of AM&B, located in Los Angeles, was moved to 312 California Street, then in the heart of the city. It was AM&B's third move in Los Angeles.

THE ROMANCE OF AN EGG

Fate of a Youth who Advertised for a Wife, Writing his Want on an Egg

LENGTH, 617 FEET.

PRICE, 12 CENTS PER, FOOT.



You have no doubt read in the daily papers of a famous French chef who claimed to know of more than one hundred ways of serving eggs, but although he might boast of one hundred and fifty-seven varities, there still remained one style he knew naught of, and that was the way Si Green had them served to him one bright

summer's day in June.

Mr. Si Green was a prosperous young farmer who felt the need of a wife to share his joys and sorrows and to minister over his lonesome household. Being of a romantic turn of mind—knowing his Laura Jean Libby thoroughly—he was not content to woo and win one of the country lasses of his neighborhood, but adopted the fanciful method of advertising for a wife, by writing on an egg among those he was carrying to market. This egg was purchased by one of a party of college girls who discover the inscription while preparing a little chafing-dish feast in their dormitory. You no doubt may anticipate the outcome. One of them answers it and arranges a meeting, which Si joyously attends, attired in his best go-to-meeting duds. The fair maid proposes a stroll along the shady country lane. They are followed by the other girls, and when seared on a stump the girls rush up, bind the poor fellow with a rope and fasten him to the barn. Here they indulge in a little target practice, using eggs as ammunition and him as the target. Oh what a sorry sight he is when their supply is exhausted. He looks like a Spanish omelette.

No. 3419

CODE WORD-Revendront

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312 California Street Los Angeles. Cal

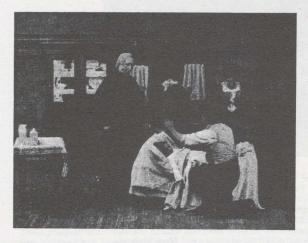
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American Mutoscope & Biograph Company.

" 'OSTLER JOE "

A Motion Picture Portrayal of George R. Sims' Beautiful Poem.

LENGTH, 877 FEET.

PRICE, 14 CENTS PER FOOT.



THERE is hardly a person in an English speaking community who is not familiar with the story of this masterpiece, and it would be folly to try to adequately describe it, so we think it best to here present the poem in its entirety.

I STOOD at eve when the sun went down,
By a grave where a woman lies,
Who lured men's souls to the shores of sin
With the light of her wanton eyes;
Who sang the song that the siren sang
On the treacherous Lurley height;
Whose face was as fair as a summer's day,
And whose heart was as black as night.

Yet a blossom I fain would pluck to-day
From the garden above her dust—
Not the languorous lily of soulless sin,
Nor the blood-red rose of lust—
But a sweet white blossom of holy love
That grew in that one green spot
In the arid desert of Phryne's life,
Where all else was parched and hot,

In the summer, when the meadows
Were aglow with blue and red,
Joe, the 'ostler of "The Magpie,"
And fair Annie Smith were wed.
Plump was Annie, plump and pretty,
With a face as fair as snow;
He was everthing but handsome
Was the "Magpie s" 'ostler, Joe.

But he won the winsome lassie;
They'd a cottage and a cow—
And her matronhood sat lightly
On the village beauty's brow.
Sped the months, and came a baby—
Such a blue-eyed baby boy!
Joe was working in the stables
When they told him of his joy.

He was rubbing down the horses—
Gave them, then and there,
All a special feed of clover,
Just in honor of his heir,
It had been his great ambition
(And he told the horses so)
That the fates would send a baby
Who might bear the name of Joe.

Little Joe, the child was christened,
And like babies, grew apace.
He'd his mother's eyes of azure,
And his father's hone st face.
Swift the happy years went over,
Years of blue and cloudless sky;
Love was lord of that small cottage,
And the tempest passed them by.

Down the lane by Annie's cottage,
Chanced a gentleman to roam;
He caught a glimpse of Annie
In her bright and happy home.
Thrice he came and saw her sitting
By the window with her child;
And he nodded to the baby,
And the baby laughed and smiled.

So at last it grew to know him
(Little Joe was nearly four);
He would call the "pretty gemplum"
As he passed the open door;
And one day he ran and caught him
And in child's play pulled him in;
And the baby Joe had prayed for
Brought about the mother's sin.

David Wark Griffith had been an actor and a successful playwright before becoming a moving picture actor. At AM&B he soon discovered that he could make extra money by writing scripts for motion pictures, such as the one described above, in which he had the main role. In less than one month from this date, D. W. Griffith had become a motion picture director, with THE ADVEN-TURES OF DOLLIE as his first film credit.

MIXED BABIES

A Biograph Comedy of a Department Store Tragedy

LENGTH, 550 FEET.

PRICE, 14 CENTS PER FOOT.



Reversing the proverb,—"'Tis a wise parent that knows its own child"; especially in a bargain day rush at a New York Department Store. The Joneses had not been blessed with a child of their own, and Mrs. Jones is attracted by an "ad" for the adoption of an eighteen-months-old baby, and the suggestion is heartily approved by Mr. Jones, hence the young one is fostered. A perambulator is procured, and Mrs. J., the happiest of happy women, starts off for the department store where there is a bargain sale of infants' wear. Now this store has introduced a new idea—that of a checking station for babies in baby carriages, and this is in charge of Percy Pembleton, formerly of the ribbon department, who was assigned to this position on account of his love for children, the dear boy. You may imagine that this being a bargain day in the infant wear department, there is a goodly number of dream disturbers in Percy's care. Besides Mrs. Jones, there came Mrs. Rastus Johnson, with her little Ebenezer; Mrs. Goldstein, Mrs. Fogarty, Mrs. Schultz, Mrs. Spiggeto, and a host of others. Each young and hopeful is checked and a claim check given to the mother. Nellie, the beautiful salesgirl, attracts the attention of Percy, and Bobby, the bundle-boy, seized the opportunity to switch the checks. As each fond mother comes out, she pushes away the perambulator her claim check calls for, perfectly oblivious and innocent of its infantile freight. When Mrs. Jones reaches home, Mr. J. is seated in the library. One glance is enough. "Why, dear, how sunburned baby is!" Mrs. J. (hysterically)—"Sunburned? Good gracious, it's a coon." Sure enough, in the mix-up, Mrs. Jones carried off Mrs. Johnson's pickaninny. Back to the store, arriving just in time to see Percy take it on the run followed by an army of irate mothers. He is finally caught and punished. Each mother secures and folds her own toodlums to her bosom.

No. 3418

CODE WORD-Revendrias

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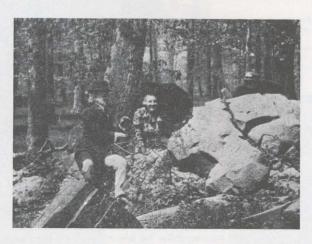
BULLETIN No. 144. RELEASED June 16, 1908

THE INVISIBLE FLUID

Demonstration of the Powers of the Most Egregious Commodity of the Age

LENGTH, 662 FEET.

PRICE, 14 CENTS PER FOOT.



Had the poor melancholy Dane, Hamlet, lived in this, the twentieth century, he would never have given voice to the remark, "Oh, that this too, too solid flesh would melt, thaw and resolve itself into a dew!" No indeed; he would have procured some of the mysterious fluid compounded by an erudite scientist by which things animate and inanimate were rendered non est, for ten minutes at least, by simply spraying them with it. In an atomizer, he sends a quantity accompanied by a letter to his brother in the hopes of his putting it on the market. The brother regards it as a joke, and, while toying with the atomizer, accidently sprays himself.—Presto! he is gone, to the amazement of the messenger boy, who has carried the package thither. The boy reads the letter, and at once sees the amount of fun he can get out of it, so he nips it. Strolling along the avenue is a young girl, leading a dog by a chain. Swish! and a dangling chain is all that is left with the girl. Next, a Dago with a fruit-stand; first, the fruit-stand is made to disappear, then the dago himself. Two expressmen are lifting a heavy trunk from their wagon when the boy appears. Same result—trunk vamooses, as do the expressmen, with another squirt of the fluid. A wedding party is just leaving church when this young imp comes along. The groom vanishes, and the bride is thrown into hysterics. Into the park he meanders, and many and ludicrous are the tricks he plays. Finally, he enters a restaurant, and, after almost throwing the place into a panic, goes to pay his check, but instead, he, with one spray, obliterates the young lady cashier, and then steals the cash register. He is now chased by a mob of his victims, who have by this time overcome the influence of the fluid and become reincarnate. Halting on the road, he turns on his pursuers and effects their disappearance one after another as they approach him. A copper steals up from behind, and, taken unawares, he is carried off to the station house. With a policeman on each side of him, he appears before

No. 3434

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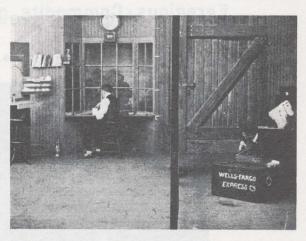
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THE MAN IN THE BOX

Daring Attempt to Burglarize an Express Office

LENGTH, 544 FEET.

PRICE, 14 CENTS PER FOOT.



The solution to an unsolved jewel theft in 1905 dreamed up by somebody at AM&B for a film they called THE GREAT JEWEL MYSTERY provided the plot three years later for their picture THE MAN IN THE BOX. They also used again their 1905 innovation of a split set. THE MAN IN THE BOX is another AM&B motion picture in which D. W. Griffith had a part.

How amazingly ingenious are the schemes concocted by the denizens of the underworld, in their nefarious operations. It does seem a pity that the powers of their fertile and inventive brains are not used in a better cause. One of the most ingenious plots at robbery is depicted in this Biograph film. A poorly compensated bank clerk is, we may say, in that trying position of "Tantalus"—in sight of tons of money but not a dollar of his own. This became more torturing as time went on until, at last, when the bank was arranging to ship a large quantity of cash to the West to relieve the recent money stringency, he made up his mind to heed the solicitude of that spectre which had haunted him. Listening to the instructions given to the bank's messenger as to the shipment of the funds, he hustles off to a gang of crooks in whose company he had fallen. He tells of the proposed shipment, what express, what time and where to. They are not long in devising a plan, and a most clever one at that. A large coffin box is procured and one of the parties is to be fastened in it in such a way that he can release himself at the proper time. This is to be shipped on the same train and to the same place as the funds, the others of the gang to go as passengers. Next a man is selected to go into the box. This is done by drawing from a-pack of cards; the one getting the Ace of Spades is elected. By fattal fortuity, it falls to the bank clerk. In he goes and is shipped off. The coffin box and the express strong box containing the funds are now seen reposing in the express room of a lonely western station. It is past midnight and the last train has gone through. The station agent, making himself secure for the night, so he thinks, starts to eat his lunch in the next room. Slowly and noiselessly the top of the coffin box raises and out comes the man. With pistol in hand, he stealthly approaches the agent from behind. His first intention is to shoot, but, no, this would arouse the village. A blow on the head with the butt of the gun brings t

No. 3443

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THE OUTLAW

DEPICTING THE DEEDS OF DARING OF A MODERN "FRA DIAVOLO"

LENGTH, 677 FEET.

PRICE, 14 CENTS PER FOOT.

WITHOUT doubt, the Biograph Company has, in this subject, produced one of the most sensational and interesting films ever made. It is rich in incidents of a most exciting and thrilling nature, showing a phase of life on the Western frontier in the days of '49, with a vein of love and romance running through it.

Jack Morgan was a handsome fellow, but an outlaw, and although he worked in a most fearless, daring fashion, he successfully thwarted all attempts at his apprehension. Hence it was that the mere mention of his name sent terror to the hearts of the stage drivers of the mountains. Many were the wonderful tales told at the relay inns along the stage route that made the tourists shudder with fear as they resumed their course Westward. Dick Stanley was one of the nerviest drivers on the stage line and had, as yet, escaped molestation from Jack. Dick was deeply in love with Mollie, the innkeeper's daughter, but, as



er's daughter, but, as our story opens, they quarrel and fall out. At this moment along rides Jack, who, of course, is unknown to Mollie. He asks for a drink from the well beside which the girl stands. The bright, cheerful countenance of Mollie makes a decided impression upon Jack, and it is needless to say that



THE HOLD-UP

sight. Jack drives off, and Dick, who has watched the proceedings from a distance, approaches to acquaint her of Jack's real being. She takes no heed of Dick, but is still gazing fondly at the fast fading vison of Jack; so Dick mounts his stage box and is off. The stage arrives at a lonesome turn in the road when Jack jumps from the brush and, covering Dick with his gun, orders him to dismount, the passengers to get out and give up their valuables, placing them in a handkerchief, which he makes Dick spread on the ground. Having trimmed them, he orders them back into the coach and Dick to drive off. Then he gathers up and makes off with the booty. Dick drives around back to the inn, gives the alarm, and a posse of mounted cowboys start out after the outlaw. Jack, driven by the his horse, climbs, or rather, tumbles down over the rocks, badly cutting and bruising himself as he goes. Reaching the bottom, he runs through the woods and comes upon Mollie who hides him in the well just in time to elude the pursuers who drive up.



suers who drive up. She sends them off in the wrong direction, and, when they have gone, assists Jack out of the well, binds up



TRAPPED

TRAPPED

TRAPPED

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TRAPPED

Scent and return just in time to see Jack galloping like mad down the open trail. Here follows a most exciting chase, showing some marvelous horsemanship. Jack has distanced them, but his horse runs lame, and he makes an heroic dash on foot towards a barn. Failing to open the lower doors, he climbs up on a rope to the second story, pulls up the rope, and closes the door. The posse now arrives, and a fusillade of bullets are sent at the door, which Jack retaliates, laying out a couple of the party. They at length set fire to the barn, and Jack is forced out through the back, and, as he leaps, a well-directed bullet from Dick's gun sends him reeling to the ground, just as Mollie, who has followed the chase on horseback, dashes up, dismounts and takes Jack's head in her arms only to finds him dead. This film is photographically a work of art and projects as steady as a stereopticon slide. This film is photographically a work of art and projects as steady as a stereopticon slide.

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OVER THE HILLS TO THE POORHOUSE

A Remarkable Story of Filial Ingratitude

LENGTH, 790 FEET.

PRICE, 14 CENTS PER FOOT.



What a wealth of truth is contained in the lines of Lord Brooke, "If there be a crime of deeper dye than all the guilty train of human vices, 'tis ingratitude.' A verification of this is clearly shown in a Biograph picture story. The widowed mother of three children, two sons and a daughter, wishing to relieve herself, in her declining years, of the burden of care of her property, decides to divide it up among her children. To her son, Charles, who is a wild young fellow, but with a heart as true as steel, she leaves but a small amount, feeling that, with his spendthrift ways, he will soon run through it. Still, the good-hearted boy is perfectly satisfied, fully appreciating the wisdom of his dear mother's action, as he assumes she will find a home with either his brother or sister, who are both married and settled. Well, the old lady does take up her home with her married son, but this doesn't last long. She is driven out by her daughter-in-law and forced to take a squalid apartment in a cheap tenement house, from which she is evicted for non-payment of rent. An appeal to her married daughter brings a refusal, with the suggestion that she go to the public poorhouse. There being no alternative, she goes. Next we see the poor old lady toiling in the laundry of the almshouse, where she is discovered by her son, Charles, who, having learned of her dissappearance, searches until he finds her. He takes her away at once and cares for her. This film, as a whole, presents a great moral lesson, and the many stirring incidents go to show how the lighthearted, goodnatured son is often cruelly misunderstood and wronged. The story is a most touching one and is bound to appeal to the spectator.

No. 3426

CODE WORD-Reventares

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AT THE FRENCH BALL

An Excruciatingly Funny Comedy of Errors

LENGTH, 670 FEET.

PRICE, 14 CENTS PER FOOT.



How the fates conspire when we plan to deceive. Everything seems to work in our favor until, at some awkward mishap, all the fruits of artifice and subterfuge wither. Mr. and Mrs. Williams, a young married couple, not entirely weaned of the freedom of single blessedness, are both, unknown to each other, obsessed with the irrepressible desire to attend the French Masquerade Ball. Williams' little plan is to pretend to leave the city on business, go to his friend, Nelson's home, and there attire himself in costume. His announcement to leave town is received with ill-disguised satisfaction by Mrs. W. Nothing could be more favorable. Well, he departs o tensibly on his trip, and she at once proceeds to prapare for the Ball. By a strange coincidence, Williams attires himself in a Friar's garb, while Mrs. Williams appears as a Nun. At the ball they meet, and owing to the cast of their characters are, naturally, sympathetically attracted one by the other, with the usual result. They dance together frequently and arrange to have a little supper after the ball is over. While enjoying a tete-a-tete in the conservatory, Williams' mask falls off, and, although he replaces it instantly, his identity is revealed. Still, he is in blissful ignorance of the fact, and mistaking the agitation of his fair unknown partner for faintness, retires to procure for her some refreshment. Taking advantage of his absence, she, towering with rage, casts aside for a moment her mask, possibly to give freer rein to her anger. Hearing him return, she readjusts her mask, but not before he has discovered her. Now, here is a complex situation—each has recognized the other, but neither recognizes the fact—Do you get it? Each (soto voce)—'Ahal so, so! &c. I will teach you a lesson you will ne'er forget.'' Well, Mrs. Williams hastens to the ladies' dressing room, accompanied by her colored maid, whom she immediately invests with the Nun costume. Williams hustles Nelson to the men's room, where he exchanges costumes with him, instructing him how to act.

No. 3445

CODE WORD-Reversando

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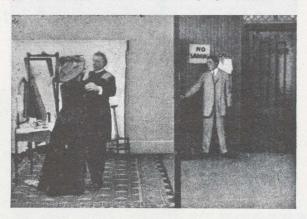
We will protect our customers and those of our licensees against patent litigation in the use of our licensed films. Among the cast: D. W. Griffith, Edward Dillon, and Robert Harron.

AT THE CROSSROADS OF LIFE

Biograph Story of a Young Girl's Wilfulness

LENGTH, 778 FEET.

PRICE, 14 CENTS PER FOOT.



CAST: D. W. Griffith and Marion Leonard.

"Oh, God! turn back thy universe and give me yesterday!" How often is this prayer breathed by the unfortunate victims of self-will. And yet, there has been a place in their journey where the roads of life forked, and, had they chosen the right one all would have been well. Such an occasion presents itself to the heroine of this story, and by stern resolve, she selects the right road. She, the daughter of a staid New England minister, is brought up in absolute ignorance of the ways of the outside world, and, when she gets the slightest inkling of its glamour, it makes a decided impression. Into her hands have fallen several theatrical newspapers, and decided impression. Into her hands have fallen several theatrical newspapers, and she and her girl chum eagerly digest their contents, recounting in glowing terms what seems to be a golden existence. So wrought up were they that they immediately give vent to their ebullient spirits by indulging in a quasi-dramatic performance. This is a scene of broad burlesque, and, during its enaction, the minister enters and is greatly shocked, not to say incensed. A stormy scene occurs between him and his daughter, which ends with her leaving home. She applies for a position in the chorus of a New York Opera Company. What a contrast she makes at the trial of voices, but with determination she pulls through the ordeal and is accepted. Owing to her but with determination she pulls through the ordeal, and is accepted. Owing to her sweet face and manners, together with a beautiful voice, her rise in the profession is rapid. Still, she has found that all is not gold that glitters, and while her artistic success is most agreeable, life for her is empty, cold and cheerless, made more odious by the appearance of the inevitable vile, flattering tempter. Numerous letters has she written to her dear old father, but no response, for he has torn them into shreds before he even broke the seal. "Oh, God, if I could only go back. If this all would prove but a dream." But, no, there is the dark fathomless future before her. The tempter would have her go with him, and there seems to be no alternative. She is now surely at the crossroads of life. She makes a final appeal to her father in a telegram begging him to come to see her performance on the night following, which he does. Down the aisle of the theatre comes the old minister in bewilderment—so unaccustomed is he to the surroundings, as through the peekhole in the drop curtain the girl views the scene in ecstacy. After the performance the old man makes his way to the back of the stage, where he once more folds his daughter to his heart, while her would-be lover views the scene with unconcealed chagrin. The story is a most touching one, well defined, with many bits of comedy to lighten it, together with a vivid portrayal of life behind the scenes.

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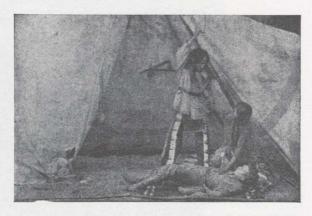
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THE KENTUCKIAN

Story of a Squaw's Devotion and Sacrifice

LENGTH, 757 FEET.

PRICE, 14 CENTS PER FOOT.



It has been said that the Indian is utterly devoid of sentiment or emotion, but

It has been said that the Indian is utterly devoid of sentiment or emotion, but such is not the case, as we illustrate in this film story, which shows that they are not only emotional but are extremely self-sacrificing.

Ward Fatherly is the son of a wealthy and indulgent Kentuckian, hence, his occupation in the main is that of pleasantly killing time. We find him at the opening of the story in the cardroom of a swell Louisville club playing poker with a party of friends. Ward is a heavy loser and detects one of the party, who is enjoying all the luck, cheating. A quarrel ensues, and old Col. Watson steps between to prevent blows. A challenge, however, is made, and a duel with pistols is fought in the suburbs, in which Ward mortally wounds his adversary. Fearing the consequences, the Colonel assists Ward in getting away. We next find him on the Western frontier, whither he has gone incog, working as a miner. The usual hangout of the miners is the camp tavern, and to this place there comes a pretty Indian girl selling Indian goods. She is at once smitten with the handsome young Kentuckian, who, in turn, shows a decided interest in her. Ward has been bountifully supplied with funds by the old Colonel, and when he pays for a round of drinks, he exposes a roll of bills the old Colonel, and when he pays for a round of drinks, he exposes a roll of bills that make the eyes of a couple of low-down Redskins, who are in the place, almost pop out of their heads. They must have that money, so they follow and knife him almost into eternity. In fact, would have killed him had it not been for the timely arrival of the girl. She drags the wounded Kentuckian to her tepee and nurses him arrival of the girl. She drags the wounded Kentuckian to her tepee and nurses min back to health. The inevitable happens—they are married. A lapse of several years occurs, and we find the little family—the Kentuckian, his Squaw, and a little son—living in blissful peace, when Col. Watson arrives with the news that Ward's father has died, leaving him sole heir to the estate, and his immediate presence in Louisville is urgently desired. You may imagine his position. He feels, on the one hand, that he cannot take his Squaw back and introduce her into the society of his set, and on the other, he knows it would break her heart to leave her. No, no. He must give up all and stay where he is. All the old Colonel's persuading is unavailing, but the Squaw at once realizes the situation. She must, for her love for him, make the sacrifice, which she does by sending a bullet through her brain, thus leaving the way clear for him-a woman's devotion for the man she loves.

No. 3451

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THE ADVENTURES OF DOLLIE

HER MARVELOUS EXPERIENCE AT THE HANDS OF GYPSIES

LENGTH, 713 FEET.

PRICE, 14 CENTS PER FOOT.



One of the most remarkable cases of child-stealing is depicted in this Biograph picture, showing the thwarting by a kind Providence of the attempt to kidnap for revenge a pretty little girl by a Gypsy. On the lawn of a country residence we find the little family, comprising father, mother and little Dollie, their daughter. In front of the grounds there flows a picturesque stream to which the mother and little one go to watch the boys fishing. There has come into the neighborhood a band of one go to watch the boys fishing. There has come into the neighborhood a band of those peripatetic Nomads of the Zingani type, whose ostensible occupation is selling baskets and reed ware, but their real motive is pillage. While the mother and child are seated on the wall beside the stream, one of these Gypsies approaches and offers for sale several baskets. A refusal raises his ire and he seizes the woman's purse and is about to make off with it when the husband, hearing her cries of alarm, rushes down to her aid, and with a heavy snakewhip lashes the Gypsy unmercifully, leaving great welts upon his swarthy body, at the same time arousing the venom of his black heart. The Gypsy leaves the scene vowing vengeance, and the little family go, back to the lawn, where the father amuses little Dollie with a game of battledore and shuttlecock. During the game the mother calls papa to the house for an instant. shuttlecock. During the game the mother calls papa to the house for an instant. This is the Gypsy's chance, for he has been hiding in the bushes all the while. He seizes the child and carries her to his camp where he gags and conceals her in a watercask. A search of the Gypsy's effects by the distracted father proves fruitless and the Gypsy with the aid of his wife gathers up his traps into his wagon, placing the cask containing the child on the back. Down the road they go at breakneck speed, and as they ford a stream the cask falls off the wagon into the water and is carried away by the current. Next we see the cask floating down the stream toward a waterfall, over which it goes; then through the seething spray of the rapids, and on, on until it finally enters the quiet cove of the first scene, where it is brought ashore by the fisherboys. Hearing strange sounds emitted from the barrel, the boys call for the bereft father, who is still searching for the lost one. Breaking the head from the barrel the amazed and happy parents now fold in their arms their loved one, who is not much worse off for her marvelous experience.

No. 3454

CODE WORD-Reverso

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In December 1913 a Mr. Albert H. T. Banzhaf. "Counsellor-at-Law" and "Personal Representative" of D. W. Griffith, issued a statement in The New York Dramatic Mirror to the effect that, "For two years from the Summer of 1908, Mr. Griffith personally directed all Biograph motion pictures." But in comparing dates of photography with the date of Mr. Griffith's initial film, THE ADVENTURES OF DOLLIE, we find that two pictures released after THE ADVENTURES OF DOLLIE evidently were not directed by Griffith. The titles are THE STAGE RUSTLER and THE

There also seems to have been some sort of error made in the numbering of the bulletins, as No. 151 bears a release date of four days later than that for No. 152, THE STAGE

RUSTLER.

BLACK VIPER.

Griffith's wife, Linda Arvidson, had one of the two main roles in THE ADVENTURES OF DOLLIE. Griffith hired a stage actor, Arthur Johnson, for the other lead. Mrs. Gebhardt and Charles Inslee also appeared in the film.

FORM NO 1325

BULLETIN No. 152. RELEASED July 10, 1908

THE STAGE RUSTLER

LENGTH, 670 FEET.

PRICE, 14 CENTS PER FOOT.



What marvelous influence a pretty girl has over mankind, what a power she exerts, transforming the rough and ferocious into lamblike beings and the weaklings into lions of daring. Such was the power of pretty Roulette Sue, the belle of the mining camp. Phil Bowen and Sam Lewis were a couple of fearless road-agents, and our story starts with them waylaying the overland stage coach, commanding the driver and his passengers to alight and "shell out." The passengers comprise a Chinaman, a tenderfoot and Roulette Sue. The tenderfoot is frightened out of his wits, while the chink trembles so as to almost dislocate his queue, but Sue stands and view's the episode with an indifferent air, while Sam covers the little coterie with his guns Phil divests them of their valuables. Sue has a brace of pistols in her belt which Phil takes, extracting the cartrages, hands them back to her empty and harmless. Her defiant mien makes a decided impression on him, as, on the other hand, he has, by his easy, gallant manner, impressed her; besides, a part of his features, which are unconcealed by the mask, gives promise that he is a handsome fellow. Well, it is surely a case of love at first sight. The deed done, Phil orders the coach to proceed on its way, while he and Sam go to their shack to divide the spoils. The coach, arriving at the camp, an alarm is given, and a party of miners start out for the bandits. Sue, who is in deepest sympathy with the handsome young outlaw, starts off at the same time, and, by a short cut, arrives at the shack and warns Phil and Sam of their impending danger. Sam, who bas also shown a weakness for Sue, tries to kiss her, but is not only repulsed by her, but knocked down by Phil for the insult. Thus does she transform two staunch friends into bitter enemies. Still, there is no time to parley, as their necks are in danger, so they do a quick get-away. Several days later Sam appears at the tavern and renews his attentions to Sue. Again Phil, who enters at that moment, protects her, and Sam, through jealo

No. 3452

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THE STAGE RUSTLER was photographed on June 3rd and 10th. Based on the date of photography, Wallace McCutcheon was the director—not D. W. Griffith, although he had the leading role in it. Griffith can be seen in the center of the photograph used to illustrate the handbill. Gene Gauntier also was in the cast.

FORM NO 1327

THE FIGHT FOR FREEDOM

A STORY OF THE ARID SOUTHWEST

LENGTH, 729 FEET.

PRICE, 14 CENTS PER FOOT.



CAST: Arthur Johnson and Kate Bruce.

It almost makes us question the justice of fate that the innocent should suffer for the crimes of the guilty. Such you must admit is often the case, as will be seen in this Biograph film story. In a bar-room on the Mexican border, Pedro is engaged in a game of poker with several cow-punchers. One of the party seems to be attended with remarkable luck. Pedro becomes suspicious and at last detects him cheating. A quarrel ensues, which results in Pedro laying out the crook, cold and stiff. The sheriff now takes a hand in the squabble and Pedro dives through the window, taking glass and sash with him, followed by a fusilade of 44's, several of which take effect in his body. Staggering into his home, where he is meet by his wife, Juanite, and his mother, weak from the loss of blood he recounts as best he can what has occurred. They hide him in the loft above, and none to soon, for the sheriff enters and searches the place. He is just about to leave when he is attracted by the dropping of blood on the bed. Convinced that the fugitive is above he makes a start for the loft, but is shot by Pedro who anticipates him. At this moment in rush the vigilance committee, who seeing the sheriff stretched out, accuse Juanita of the crime and carry her off to jail. The mother visits her and divises a scheme. Attiring Pedro in her clothes she sends him to the prison with a basket of provisions. While the guard's examining the contents of the basket, Pedro, still diguised, slips a pistol to Juanita. The guard, satisfied things are all right, opens the jail door. Juanita and Pedro at once pounce upon him, bind, gag and lock him in the cell. Off they go, but have not proceeded far when their flight is discovered and are pursued by mounted police. They go down over a rugged rocky hill which they figure impasable for the pursuers. Hiding behind the rocks they await an opportunity, and taking the guards unawares, cover them with their guns until they have appropriated the horses, and make good there escape. The guards, however, by a sho

No. 3456

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FORM NO 1328

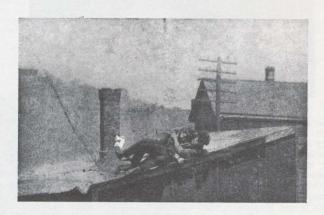
BULLETIN No. 154. RELEASED July 21, 1908

THE BLACK VIPER

A Human Serpent Crushed to Earth

LENGTH, 724 FEET.

PRICE, 14 CENTS PER FOOT.



Most appropriate is the title given to this Biograph film, for it is the portrayal of the machinations of one of the most viperous, venomous creature in human form one could imagine. This brute becomes enamored of Jennie, a pretty mill-girl whom he rudely accosts as she is on her way home from work. He is repulsed and in return violently attacks her, knocking her down and kicking her, as Mike, her sweetheart, rushes to the rescue, giving the cur a sound thrashing. Later in the evening Mike and Jennie go for a stroll but the viper, meanwhile has gone to his usual haunt and informed his gang of the episode, soliciting their assistance in wreaking vengeance. In a wagon they follow Mike and Jennie and, at a lonely place in the road, sieze and bind Mike throwing him into the wagon, but Jennie escapes. They drive off with him to the foot of a rocky cliff up which they carry him. Jennie has given the alarm, and a rescue party at once start out in another wagon. They reach the foot of the cliff where the viper's gang are about half way up, who roll large rocks down to prevent their ascent. The gang reach the top of the cliff with Mike and take him to an old frame house, lock him in and set fire to it. Mike has, unobserved by the gang, sawed with a sharp stone the rope binding his hands and so makes his way to the roof through a trap. He is discovered, however, and the viper climbs up and a terrific fight ensues, ending with their both rolling from the roof to the ground below. Here the struggle is renewed and Mike succeeds in gaining possession of the Viper's dagger and lays him out, just as Jennie and her friends appear, the approach of whom has frightened off the viper's gang.

No. 3449

CODE WORD-Reversemos

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The Tavern-Keeper's Daughter

LENGTH, 410 FEET.

PRICE, 14 CENTS PER FOOT.



CAST: Marion Leonard and Harry Salter.

In the lonely wilds of Southern California there stands a rural tavern, kept by an old trapper, who had been widowered years ago; his wife leaving him a most precious legacy in the being of a pretty daughter. She was indeed the fairest flower that e'er blossomed in the land of the golden sun. At this tavern there stopped the honest, hardy miners and trappers of the neighboring country on their way to and from their claims in the mountains. A sort of a rest-up place, for a chat and a smoke with the old keeper, and a mug of ale, served by the fair hands of his daughter. Among those who frequented this rustic hostelry was one of those proletarian half breed Mexicans, whose acidulate countenance was most odious to all, particularly the girl. On the other hand, her blue eyes, golden hair and sunny complexion inflamed him so as to make bold to kiss her. He is indignantly repulsed, receiving a blow on the face from the girl which sends him from the place, scowling and towering with rage. It is nightfall and the guests all having departed, the keeper leaves for a short jaunt up the road, warning the girl to be sure to lock up during his absence, which she does; then going to her room to prepare for her well-earned rest. She has just removed her waist when there is a knock at the door, and thinking it is her father returning, she throws a mantilla over her shoulders and opens the door to the Mexican, who had seen her father depart. The cruel, black nature of the brute now asserts itself, and barring the door, he seizes the helpless girl, who screams and struggles until her father, bursting in, engages the half-breed in a fierce conflict, while the girl rushes out into the night. The Mexican having with a blow stunned the father, follows after her. Next we see the poor frail creature dashing wildly and almost aimlessly through the thick forest, coming at last, as morning breaks, to the cabin of her nearest neighbor. Staggering into the place in a state of exhaustion, she relates her experience to the miner's wife who goe

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THE REDMAN AND THE CHILD

BIOGRAPH STORY OF AN INDIAN'S VENGEANCE

LENGTH, 857 FEET.

PRICE, 14 CENTS PER FOOT.

In the release of this subject the Biograph Company unquestionably presents a feature film in the extreme sense of the term, for there never has, to date, been produced a more powerfully dramatic picture; thrilling in situations and intensely interesting in its story. There is not an instant in its entire presentation that the interest flags, while the denouement is the most novel ever portrayed. So extremely impressive is the subject that the mere recounting of the scenes most inadequately gives the reader an idea of its value. It must be seen to be appreciated.

Alongside of a heartiful mountain stream in factions of Columbia in the extreme sense of the term, for there never has, to date, been produced a more powerfully dramatic picture; thrilling in situations and intensely interesting in its story.

So extremely impressive is the subject that the mere recounting of the scenes most inadequately gives the reader an idea of its value. It

Alongside of a beautiful mountain stream in foothills of Colorado there camped a Sioux Indian, who besides being a magnificent type of the aboriginal American, is a most noble creature, as kind-hearted as a woman and as brave as a lion. He eked his existence by



SEEN THROUGH THE TELESCOPE

fishing, hunting and mining—having a small claim which he clandestinely worked, hiding his gains in the trunk of an old tree. It is needless to say that he was beloved by those few who knew him, among whom was a little boy, who was his almost constant companion. One day he took the little fellow to his deposit vault—the tree trunk—and showed him the yellow nuggets he had dug from the earth, presenting him with a couple of them. In the camp there were a couple of low-down human covotes, who would



THE VOW OF VENGEANCE

rather steal than work. They had long been anxious to find the hiding place of the Indian's wealth, so capture the boy, and by beating and torture compel him to disclose its whereabouts. In the meantime there has come to the place a couple of surveyors who inlist the services of the Indian to guide them to the hilltop. Here they arrive, set up their telescope and start calculations. An idea strikes them to allow the Indian look through the scope. He is amazed at the view; so close does it bring the surrounding country to him. While his eye is at the glass one of the surveyors slowly turns it on the revolving head until the Indian starts back with an expression of horror, then looks again, and with a cry of anguish dashes madly away down the mountain side, for the view was enough to freeze the blood in his veins. Arriving at the old tree trunk, his view through the elescope is verified, for there is the result—his improvised bank rifled, and the old grandfather of the little boy, who had followed the miscreants, murder-



the miscreants, murdered. Picking the old man up he carries his lifeless form back to the camp, reaching there just after the murderers, with the boy, had decamped in a canoe. Lying the body on the sands and coveron the sands and covering it tenderly with his shawl he stands over it and solemnly vows to be avenged. What a magnificent picture he strikes as he stands there, his tawny skin silhouetted against the sky, with muscles turgid and jaws set in grim determination.



set in grim determination.

THE DAY IS DONE

It is but for a moment

he stands thus, yet the pose speaks volumns. Turning quickly he leaps into a canoe at the bank and paddles swiftly after the fugitives.
On, on goes the chase, the Indian gaining steadily on them until at last abondoning hope, they leave their canoe and try to wade to shore as the Indian comes up. Leaping from his boat he makes for the pair, seizing one as the other swims for the opposite shore. Clutching him by the throat the Indian forces his head beneath the surface of the water and holds it there until life is extinct, after which he dashes in pursuit of the other. This proves to be a most exciting swimming race for a life. They reach the other shore almost simultaneously, and a ferocious conflict takes place on the sands terminating in the Indian forcing his adversary to slay himself with his own dagger. Having now fulfilled his vow he leaps into the water and swims back to the canoe in which sits the terrified boy, and as night falls he paddles slowly back to camp. We must candidly admit the above to be but a meagre description of the subject, while in undeniable truth claim it to be the very acme of photographic art.

No. 3457

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LICENSEES

DECEIVED SLUMMING PARTY

LENGTH, 483 FEET.

PRICE, 14 CENTS PER FOOT.



"The Bowery, the Bowery;
They do such things, and they say such things
On the Bowery, the Bowery;
I'll never go there any more."
—Not from "Bab's Ballads"

While the above lines did not suggest the picture we present, still we are sure that they are off repeated by the many, after a journey through the labyrinthian byways of that quarter. For sometime past it has been a fad to form a little party, mount a "rubberneck" caboose, and with rakish, reckless abandon plungeinto "near-devilish" sports of a night in the Slums. How ludicrous it all is, but more so to the habitues than to the visitors, for it is not only a source of amusement to them, but a pecuniary benefit as well. Every evening the stage, as it were, is set for this great comedy, and the characters all made-up and ready for their parts when the "easy-marks" arrive. So it was for the little party who comprise the principal characters of this story. Old Esra Perkins and his wife, Matilda, are induced by the glib-tongued bally-hoo to investigate the mysteries of that famous section of our great Metropolis—the Bowery. They are joined by Mr. Reginald Oliver Churchill Wittington, an English gentleman, who was willing to blow his last farthing in order to see the thing to the very limit. Fine for the Boweryites. Away they go on "rubecart" and are soon landed in a Chinatown opium joint. Here they find everything carried on in conventional fashion, for just before they arrive, the occupants are tipped off to get busy, and this act of the little comedy starts in. While there, one of the girls pretends to commit suicide. Here is scandal. Reggie is quite perturbed, as is also Esra and Matilda, and they are quite willing to "give up" handsomely to be allowed to depart, and not be detained as witnesses at the Coroner's inquest—Flimflam No. 1. Next a Chop-suey emporium is visited and by a well-planned bit of business Esra is made to upset a tray of dishes. Great excitement among the Chinks. The dishes are said to be of intrinsic China from China, and worth a fabulous sum. Esra forks out the "fab". From here they are shown to the kitchen and witness the concocting of the succulent Chinese sausage. Matilda is very much in

No. 3444

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FORM NO. 1831

BULLETIN No. 158. RELEASED August 4, 1908

THE BANDIT'S WATERLOO

The Outwitting of an Andalusian Brigand by a Pretty Senora

LENGTH, 839 FEET.

PRICE. 14 CENTS PER FOOT.



The hills of Southern Spain were infested by a gang of lawless freebooters who terrorized the country and made travel in the mountains a hazardous pastime. They waylaid, robbed and often murdered the unwary tourist who chanced their way. In the opening of this Biograph picture a party of these Andalusian bushrangers, in command of their chieftain, are seen hiding behind a huge rock in waiting for prey. They haven't long to wait, for after having held-up and relieved several pedestrians, a stylish landau approaches in which are seated an old gentleman, a duenna, and a pretty young Senora. The inevitable happens—all are relieved of their valuables, and while the gentleman and duenna are sent on their way, the girl is held a prisoner. She realizes her helplessness, and at the same time assumes that her beauty has made an impression on the chief, hence resorts to woman's wiles to captivate the Bandit. In this she succeeds, but must use strategy to regain her jewels, which are still in his possession. Her subtle artifice is promising, when they are surprised by the police, who take them in hand, but the sergeant finding them possessed of so much wealth, is content to take that and let them go. From here they go to the mountain inn, where later the sergeant again puts in an appearance, so Senora bribes the waiting maid to allow her to act in that capacity, and as the sergeant does not recognize her, she having been veiled when they met in the road, he is lured to a private room, where he is overpowed, bound and gagged by the Bandit, who regains the jewels, and with Senora flees to another hostelry. Here Senora piles her conquest with cajolery and wine until he falls into a drunken sleep. Now is her chance. She secures her jewelry and after leaving a derisive letter for the enamored Bandit, departs to rejoin her friends, chuckling in anticipation of the chagrin of the pillager upon his awakening

No. 3453

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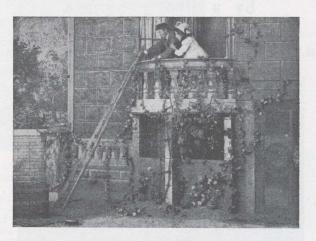
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A CALAMITOUS ELOPEMENT

How it Proved a Windfall for Burglar Bill

LENGTH, 738 FEET.

PRICE, 14 CENTS PER FOOT.



The maxim, "The course of true love never ran smooth" was never more clearly verified than in this Biograph picture. Frank loved Jennie and Jennie loved Frank, but Papa couldn't see Frank with fieldglasses, so he was forbidden the house. "Faint heart ne'er won fair lady," and Frank's heart was anything but faint, so he braved the terrors of Papa's No. 8's and intruded. He has hardly arrived when Pa puts in an appearance and he is unceremonicusly evicted. But dauntless still, he appears that evening in the garden, and with a signal calls his fair charmer to the window on the balcony. He suggests an elopement that night, to which Jennie acquiesces, and then goes to arrange matters. Here our old friend Bill the Burglar butts in on the scene, ties up a rope ladder and is about to ascend to relieve the family of some of their wealth when Frank returns. Bill hides, and Frank thinking Jennie had supplied the ladder, attempts to climb it. His work here would never pass in a naval examination, and after almost breaking his neck, gives it up and secures a more solid form of ascent. Making the balcony, he, assisted by Jennie, lowers her trunk. It falls with a bang on the ground, arousing the constabulary gentleman of the beat from his nap, who rushes up as the elopers are struggling with this bothersome baggage. The copper, as you may imagine, takes them for a couple of house-breakers and carries them to the police station. Bill coming from his hiding seizes the trunk and skiddoos. After carrying it several blocks, he sets it down to rest. Someone is coming; escape is cut off, so he vamouses by the trunk line, that is to say gets into the trunk. A copper coming up sees the lone trunk, calls aid and takes it to the police station, arriving as the lovers are trying to explain matters. The arrival of the trunk helps them materially, hence they are finally released, taking the trunk with them—Bill, of course, inside. At the hotel, a telegram calls Frank and Jennie to the parlor for paternal forgiveness. While they are absent,

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Griffith plays a policeman in A CALAMITOUS ELOPE-MENT in addition to directing the film. Much of the action takes place in front of the steps of AM&B's New York studio, the address of which is plainly visible in the motion picture. A CALAMITOUS **ELOPEMENT** is particularly recommended to those interested in seeing the neighborhood of AM&B's studio, no longer in existence. Cast: Linda Arvidson, John Compson, D. W. Griffith, and Tony O'Sullivan.

THE GREASER'S GAUNTLET

LENGTH, 1027 FEET.

THOUGH somewhat obscure in the beginning, this subject shows the efficacy of a mother's prayer. Holy is the name Mother, and many who stray from the path of righteousness to the radiantly alluring avenues of sin and prodigality, are rescued from the inevitable end by her prayers. So it is with the hero of this story. Jose, a handsome young Mexican, leaves his home in the Sierra Medra Mountains to seek his fortune in the States. On leaving, his dear old mother bestows upon him her blessing, presenting him with a pair of gauntlets, upon the dexter wrist of which she has embroidered a Latin Cross. This she intended as a symbol and reminder to him of her and her prayers for his welfare. She cautions him to be temperate, honest and dispassionate; to bear the burden of life's cross with fortitude and patience. We his welfare. She cautions him to be temperate, honest and dispassionate; to bear the burden of life's cross with fortitude and patience. We next find him in a tavern on the border, where congregate the cowboys, miners and railroad construction employees—a new line from the States into Mexico having just been started. This tavern is the principal hotel of the place, and as a matter of course there is a motley assemb age in the barroom, which also serves as the office. Tom Berkelev is the engineer of the construction company and the affianced of Mildred West, a New York girl. Mildred, being of a romantic turn of mind, and wishing to cheer Tom's life in this sandy purlieu, consents to join him and become his wife. This is the day of



his wife. This is the day of Mildred's arrival, and Tom meets her and her father at the train to bring them to this hotel. Bill Gates, an assistant engineer, has long loved the fair Mildred, but has received no encouragement, in fact his attentions



THE FALSE ACCUSATION

THE FALSE THIEF

THE REAL THIEF

THE REA



would-be lynchers, arriving just as Jose, taking a last glance at the cross is swung intheair. Breaking through the crowd she causes the startled cowboys to release their hold on the rope, and Jose drops to the ground uninjured. A hurried explanation and return of the planation and return of the money to the owner, and all start after the Chinaman, leaving Mildred and Jose on the scene. He cannot ex-press the gratitude he feels for the girl, but swears that if ever she needs his help he will come to her. Taking out his knife he cuts in two the gauntlet and gives her the wrist as a token of his



the wrist as a token of his pledge, and as she takes it

her eyes sink deep into his heart, enkindling a hopeless passion for her. She in turn promises to always keep his token with her. Time runs on and Jose cannot obliterate the sweet face of the girl from his mind's eye. She has in a measure usurped that of his dear mother, hence his sorrow, he takes to drinking and goes to the depths of degradation. At the end of five years the railroad contracts are den fete is given in honor of Tom Berkeley, the engineer, by the officials. Bill Gates, of course is present and renews a, who is now Tom's wife. She at first mildly repulses h m, but when he becomes insultingly persistant, she screams, momen with one blow sends Gates crashing through the trellis work of the arbor. Gates swears vengeance and comes upon Jose, drunk of course, and with him and another greaser, they waylay Tom's carriage in a lonely efete. A blow on the head puts Tom out, and Gates carries Mildred, who had fainted, to the tavern, where the unper floor. Jose then, at Gates suggestion, goes downstairs for some drink. During his absence truggle to escape, but she is restrained by Gates, and fine y falls exhausted on the cot, as Jose returns as the cross embroidered wrist of the gauntlet, which Mildred has dropped during the struggle. Jose him. "Oh, God! what have I done? Yet it is not too late to undo it." So with the ferociousness after a terrific battle, drops him lifeless to the floor, as the husband and friends burst into the d has a chance to thank him for his deliverance. Jose at the sight of the cross, makes a solemn return to his dear old mother in the mountains in whose arms we leave him, concluding a film rbing thrill, and promises to be as big a hit as The Redman and the Child.

CODE WORD-Revertials

THE MAN AND THE WUN

Biograph Story of a Minister and his Wayward Brother

LENGTH. 776 FEET.

PRICE, 14 CENTS PER FOOT.



With the withdrawal of Society Italian "Cines," the number of AM&B licensees dropped to four.

"Lead us not into temptation." What a sermon there is in this appeal, and this subject shows the awiul result of not heeding the warning voice of Divine Providence. John and Tom Wilkins are brothers, and most divergent in natures. John is a clergyman and a noble, upright fellow, while Tom is a scapegrace, wild, reckless and unscrupulous. Not having the parental guidance so essential in youth; his father being dead and his mother blind, he drifted into bad company, the contaminating influence deeply effecting his susceptible nature. Despite the earnest pleading of his brother John he sank lower in morass of transgression, spending most of his time at the alehouse, drinking and at cards. All this John has succeeded in keeping from his dear mother, whose blindness is almost a blessing, for a mother would rather her eyes be sightless than to view the indiscretions of her loved ones. keeping from his dear mother, whose blindness is almost a blessing, for a mother would rather her eyes be sightless than to view the indiscretions of her loved ones. So she possessed the blissful impression that her boys were both paragons of right-eousness. God's mercy is unfailing—you will admit this Divine Charity. In the village there dwelt, as neighbors to Wilkins, Farmer Tobias and his wife, and their daughter, Gladys. Tom and Gladys grew up together, and were child sweethearts, which grew stronger with Gladys as time went on. So deeply did she love the handsome Tom that she put her entire trust in him, feeling sure that he would reciprocaled her sacrificial devotion with the honorable obligation it merited. But, Oh, how mistaken she was and only after presers and tearful entreaties does he agree to how mistaken she was, and only after prayers and tearful entreaties does he agree to marry her, and then only upon condition that she elope. To this she consents most reluctantly, for which act she is disowned by her parents. The villainy that is wrapped up in the blackheart of Tom. Truly a marriage ceremony is performed, but it is by a rowdy friend of Tom's, disguised as a clergyman,—in fact a mock marriage. For a time Gladys lived in ignorance of the truth, but it at last came out when Tom deserts her. Back to her home she trudged carrying her infant, and at the door she is met by her mother with open arms, but when the father appears, he, still obdurate, drives her away. She then goes to John Wilkins, and tells her sad story. He calls Tom and demands he make immediate reparation. Tom treats the matter lightly and the brothers are on the verge of blows when the blind mother, like a ministering angel, appears and Tom's heart is at last softened. He takes Gladys and their child to his bosom, while they receive the benediction destowed by their priestly brother.

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FORM NO. 1835

BULLETIN No. 162, RELEASED August 18, 1908

THE FATAL HOUR

A Stirring Incident of the Chinese White-Slave Traffic.

LENGTH, 832 FEET.

PRICE, 14 CENTS PER FOOT.



Much has been printed by the daily press on this subject, but never has it been more vividly depicted than in this Biograph production. Pong Lee, a Mephistophelian saffron-skinned varlet, has for some time carried on this atrocious female white slave traffic, in which sinister business he was assisted by a stygian whelp by name, Hendricks. Pong writes Hendricks that he has need for five young girls and so Hendricks sets out to secure them. Visiting a rural district he has no trouble, by his glib, affable manner, in gaining the confidence of several young and pretty girls. Pong is on hand with a closed carriage to bag the prey. One of the girls as she is seized emits a yell that alarms the neighborhood and brings to the scene several policemen and a couple of detectives, who have long been on the lookout for these caitiffs. The Chinese get away with the carriage, however, and Hendricks by subterfuge throws the police on the wrong scent. One of the detectives is a woman, and possessed of shrewd powers of deduction, hence does not swallow the bald story of the villain, and exercises her natural accumen with success. She shadows Hendricks, and by means of a flirtation inveigles him to a restaurant, where she succeeds in doping his drink. He falls asleep and she secures the letter written by Pong, which discloses the hiding place of the Chinaman. This she immediately telephones to the police, and while so doing, Hendricks awakes and starts off to warn his friends. He arrives at the old deserted house ahead of the police, but escape is impossible, so the police rescue the girls, but fail to secure Pong and Hendricks, who afterwards seize the girl detective, and taking her to the house, tie her to a post and arrange a large pistol on the face of a clock in such a way that when the hands point to twelve the gun is fired and the girl will receive the charge. Twenty minutes is allowed for them to get away, for the hands are now indicating 11:40. Certain death seems to be her fate, and would have been had not an accident

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CAST: Linda Arvidson, Charles Gorman, and Jeanie Macpherson.

FOR LOVE OF GOLD

A Story of the Underworld Told in Biograph Pictures

LENGTH, 548 FEET.

PRICE, 14 CENTS PER FOOT.



O cursed lust of gold! When for thy sake The fool throws up his interest in both worlds First starved in this, then damn'd in that to come.

True indeed are the above lines; for what will not man do for gold. No deity is more devoutly worshipped than Mammon. Men will barter eternity's crown, yield honor—all for love of gold. It is often said there is honor among thieves, but not so, as we shall see in this story. Two denizens of the underworld are seen in their squalid furnished room planning a robbery. Their intended victim is known to hold at all times in his safe at home a large sum of money and a wealth of jewels. Gathering together the tools of their nefarious calling, they start off, arriving at the house shortly after the master had retired for the night. Entrance is easily and noiselessly effected. A chloroform-soaked handkerchief soon puts the master beyond the power of interfering and the safe is broken open. The sight that greets them almost makes them gasp. There in this strong box is not only an enormous sum of money, but many valuable jewels as well, prominent among which is a handsome diamond necklace. All this is put into a cloth, and a hurried egress made. Back to their room they go to divide the spoils of their night's haul. The diamond necklace being an indivisable article, a contention is at once raised between the partners in crime. There is no way in which they seem able one to satisfy the other, so they drop the argument for the time being to eat lunch. One to make sure that he shall be the possessor of the loot, drops poison in the coffee of his chum, which he drinks, and is soon in the throes of convulsions, falling to the floor lifeless. while the other stands by sardonicly gloating over his seeming victory; but his elation is short-lived, for he is now seized with the same agony and pitches forward alongside his partner. The two had played the same game each unkown to the other. "Honor among thieves?"—Bah!

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FOR LOVE OF GOLD is another one of those motion pictures about which legends continue to be circulated, even though the preserved film, transferred from the paper copy deposited in Washington for copyright, has been available for viewing for over ten years now. The legend goes that D. W. Griffith ordered the camera moved during a scene to better show the facial expressions of his actors, but there is no indication of any kind of camera movement within a scene in the paper print made from the original negative. What Griffith actually did was to eliminate the foreground and begin the scene with the camera closer than usual to his seated actors, thereby making their expressions somewhat clearer to the audience.

BALKED AT THE ALTAR

Biograph Comedy of a Near-wedding

LENGTH, 703 FEET.

PRICE, 14 CENTS PER FOOT.



Artemisia Sophia Stebbins was a lovelorn maiden who had delved deep into the mysteries of "Three Weeks," as well as being conversant with the teachings of Laura Jean Libbe. Her one hobby was to possess a hubby. Many there were whom she tried to hook, but in vain; for truth to say, Arte was of pulchritude a bit shy. She had the complexion of pale rhubarb and a figure like a wheat sack. Still her motto was "Nil desperandum," and she was ever hopeful. One thing in her favor, her father, Obediah Stebbins, avowed his aid. Of the visitors who called at the Stebbins' domicile, Hezekiah Hornbeak seemed the most probable to corral, so Artemisia set to work. Hez at first was a trifle recalcitrant, but was soon subdued by Obediah's gun, which we must admit possessed agregious powers of persuation. The day for the wedding was set, and to the village church there flocked the natives to witness this momentous affair. All was progressing serenely until the all-important question was put to Hezekiah, and instead of answering "Yea," he kicked over the trace and tried to beat it. His escape by way of the door was intercepted, so it happens that the little church is in sore need of a stained glass window, for Hez took a portion of it with him in his haste. Out and over the lawn he gallops with the congregation close at his heels, Artemisia Sophia well in the lead. Down from the terrace onto the road they leap and across the meadow until they come to a fence, on the other side of which are two boys shooting crap. Over this hurdle they vault coming plump down on the poor boys, almost crushing the life out of them. Regaining his equilibrium, Hez forges on coming to the very acropolis of the town. The descent therefrom is decidedly precipitous and makes Hez hesitate for a moment, but only a moment, for the howling horde is still in pursuit, so down he goes in leaps and falls to the bottom, followed by a veritable avalanche of human beings. Owing to this mix-up Hez has a chance to distance them a little, and being almost exhausted, he

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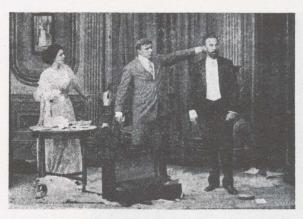
BALKED AT THE ALTAR contains a closeup of the principal actress as she reads "Three Weeks," a spicy novel for the time. The closeup served to enhance the dramatic value of the final scene. The cameraman was not Billy Bitzer but Arthur Marvin. Among the large cast are Linda Arvidson, George Gebhardt, Arthur Johnson, Harry Salter, Mack Sennett, and Mabel Stoughton.

FOR A WIFE'S HONOR

Story of a True Friend's Sacrifice.

LENGTH, 474 FEET.

PRICE, 14 CENTS PER FOOT.



The Biograph in this subject presents a picture of the Krameresque type. The plot is most interesting and lucid, and the situations intensely stirring. Irving Robertson, a successful playwright, has just received a message from out of town to Robertson, a successful playwright, has just received a message from out of town to witness the initial performance of one of his plays. As he is about to leave, Henderson, the manager, calls to pay a sum due him for royalities. At the same time, Frank Wilson, a friend of the family, drops in. Henderson hands over to Robertson several thousand dollars and departs. He places this money temporarily in his desk and prepares for his journey, excusing himself to Wilson, at the same time begging him to make himself at home, he departs. Now with the family there was employed a French maid, whose carelessness just before this scene, incurred the was employed a French maid, whose carelessness just before this scene, incurred the displeasure of Mrs. Robertson, who discharged her. Wilson is a bank cashier and has fallen into the error of so many of his kind. As his peculations are detected, and well-grounded rumors already rife, he comes to ask the wise counsel of his friends. Robertson having departed, Wilson hesitatingly unburdens his mind to Mrs. R., who, of course, is amazed at his recital. While they are engaged in whispered conwith of course, is an azed at his rectair. While they are engaged in whispered conversation, the maid, who has packed her belongings to leave, peeks in. An idea strikes her; a chance too good to lose, so she noiselessly reverses the key in the door and locks it from the outside, thus leaving the couple prisoners. Out of the house she rushes to overtake Robertson, which she does at the next corner. Loud and impressive are her defamations, which not only arouse the jealousy of the husband, but curiosity of the passersby as well. Back to the house dashes Robertson, and upon finding the door locked, the maid's story seems only too true. Inside the room consternation had at first seized the couple, and then the wife accuses Wilson of duplicity-"No, No! not that! I'm not as low as that, but we must think, and think quickly-Ah! Go into that room." The wife does as he commands and Wilson makes for the desk, bursts it open and is taking the money as Robertson, in a frenzy, crashes into the room. He stops short at the scene that greets his sight. There is his wife, whom he had for the moment doubted, coming from her room, and his most cherished friend standing over the wrecked desk with the implicating bank-notes still in his hand. For an instant all seemed paralized; then from husband—"Go." Wilson with bowed head, leaves. He has chosen to hurl himself into the slough of degradation to save the honor of his friend's wife.

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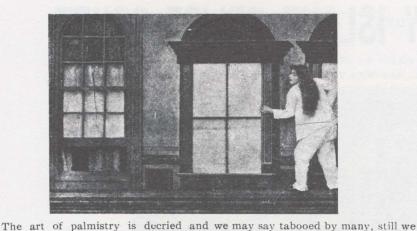
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LENGTH, 833 FEET.

PRICE, 14 CENTS PER FOOT.



must admit that it at times has its use, as this Biograph subject will show. Mrs. Wharton, a dashing widow, gives a house party at her beautiful villa in honor of the presentation to her of a handsome diamond necklace by her fiance. During the the presentation to her of a handsome diamond necklace by her fiance. During the evening Bridge Whist is participated in by a number of the guests, among whom is Myrtle Vane. Miss Vane is playing in wretched luck, and is advised several times by Mrs. Wharton to desist, but she still plays on in the vain hopes of the tide of fortune turning, until at last, in the extreme of desperation, she stakes her all and loses. Shame, disgrace and privation stare her in the face. What can she do to recoup her depleted fortune? As one of the guests, there is Protessor Francois Paracelsus, the eminent palmister, who of course, was called upon to read the palms of those present. Sheets of paper were prepared and each imprinted their hand on a sheet to be read, by the erudite southsaver at his leisure, and so were left on the sheet to be read by the erudite soothsayer at his leisure, and so were left on the drawing-room table. All have now retired to the apartments assigned them by Mrs. Wharton, but there seems to be a sleepless night before Myrtle, for she suffers mental agony, until the thought of the necklace flashes before her mind's eye. O, if she only possessed those treasures, all would be well. The more she thought of it, the more unconquerable became her covetousness, until the indomitable determination to secure them seized her; but how? To enter her room by the door would not only arouse the hostess, but may be the guests as well. There was but one way—by the window, and this undertaking was decidedly hazardous, for it meant that she must crawl along upon the narrow ledge between her window and that of Mrs. Wharton, a distance of twenty feet, and one slight misstep, would result in her being dashed to death on the walk below. But when a woman will, she will—so she makes the trip without mishap. Entering the room she searches noiselessly for the key of the dresser, finds it, secures the necklace, and makes her way back to her apartment. Now to hide the jewels. An ingenious idea strikes her. She cuts in two a bar of soap, and hollowing it out, places the treasure inside and joins the parts together Meanwhile Mrs. Wharton, aroused from her slumber, intuitively looks to her diamonds, but finds them gone. "What's this? A clue!" On the dresser there is damonds, but into them gold. What stars is a ficile. On the dresser there is a sheet of the palmister's paper on which there is a handprint of dust. Down to the drawing-room, for the corresponding imprint. There it is, and signed "Myrtle Vane". To Miss Vane's room, goes the furious Mrs. Wharton, and during the scene that transpires, the soap is brushed from the table and breaks open, exposing the necklace, at the same time convicting the poor girl. At the recovery of the jewels, Mrs. Wharton's anger subsides and she is inclined to be charitable towards the unfortunate girl kneeling at her feet, so she not only forgives her, but insists upon aiding her pecuniarily.

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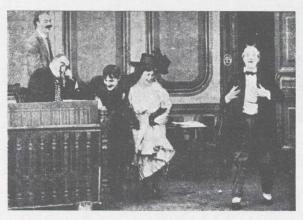
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BETRAYED BY A HAND-PRINT has two unusual camera uses that were not considered significant enough to mention by the person who wrote the rather lengthy description of the film for the handbill. One was an extreme closeup insert of a pair of hands carving out a cake of soap, and the other was the camera movement to show the difficulty of crawling along the window ledge. The pajama-clad woman in the picture is Florence Lawrence, who became famous as the first "Biograph girl."

MONDAY MORNING IN A CONEY ISLAND POLICE COURT

LENGTH, 414 FEET.

PRICE, 14 CENTS PER FOOT.



Socrates said "Four things belong to a judge: to hear courteously, to answer wisely, to consider soberly and to decide impartially". These four qualifications were most assuredly possessed by the Hon. Patrick Henry McPheeney, Justice of the Policé Court of the world's greatest playground. Sunday night is a most busy one for the coppers, and the cooler on Monday morning is jammed with a fasciculated mob of law-breakers. Quiet reigns as we enter the Hall of Justice, for Bobby, the page, is in the land of nod, while Clarence the cop, who is addicted to the habit of smoking cigarettes in his sleep, is snoring that beautiful sonata, "Please go 'way and let me sleep". Regina, the scrubwoman arouses them, and Bobby, with the bell, opens court. The first to arrive are Mr Ignatius O'Brien and Mr. Diogones Cassidy, the attorneys. These gentlemen are bosom friends and get along together like monkey and parrot. Then, ta-ta-ta-rah!— the Hon. Patrick Henry McPheeney enters. He is awfully brutal to Clarence, and snatches the cigarette from his mouth, hurling, yes hurling it to the floor, curse him! The judge has a large gavel with which he calls the court to order; also using it upon occasions on the heads of the learned attorneys, when they become too demonstrative. The first prisoner to be tried is Happy Hooligan. He is sent up so high, it makes him dizzy; next comes Serpentine Sue, the snake charmer, arrested for exercising her subtle conjurations on a frankfurter in lieu of the delinquent nickel. She is sentenced for life, and should she live it out, is to be hanged. Two small boys are then brought in, charged with having shot the chutes. Diogones' plea in their behalf brings forth such a flood of tears that the urchins float out on the tide. "O!. look who's in our midst". Flossy, the pride of the boardwalk, has been so indiscreet as to wear a sheath-gown and an over-zealous cop pinches her, but it is easy for Floss, for his Honor's hitherto flinty heart melts like an icceream block perched on the equator, and he himself

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THE GIRL AND THE OUTLAW

Sad Outcome of a Pretty Girl's Love for a Brute

LENGTH, 835 FEET.

PRICE, 14 CENTS PER FOOT.



The persistant, unalterable love of a woman is at times amazing, and although the story of this Biograph film may seem a bit overdrawn, yet we know that such cases have existed, even to a greater degree. Bill Preston, a heartless road-agent, too despicable for the association of white men, had gathered about him a little band of despicable for the association of white men, had gathered about him a little band of low-down redskins, whom he seemed to rule by extreme despotism. At any rate, they all feared him, as he, with them, terrorized the whole country 'round by acts of pillage, arson—and worse. Bill, despite his black nature, was a handsome fellow, who under different conditions might be called attractive. This the case, there is reason why Nellie Carson, a girl of the frontier, should fall so violently in love with him, casting her lot with his. She soon finds out his true nature, but even then she seems to be held by an irresistible power, though he would cast her off, which he tries to do leaving her lying wounded and invensible in the road after a contemporary tries to do, leaving her lying wounded and insensible in the road, after a stormy scene between them. She is discovered by a girl of the mountains, who offers to help her to her mountain home. Though moved by the girl's kindness, she rejects her offer, chosing to go her own way on the road of life she has picked out. The mountain girl drives off and is waylaid by Bill, who seizes her and brings her to his camp. Nellie, coming along later, discovers evidence of what has taken place and with a feeling of pity for the girl, and jealousy of Bill, resolves to save her. She arrives at camp at nightfall and manages to release the girl and get away, but unfortunately her revolver drops to the ground, and exploding awakens the gang. The girl's plight looks bad for the instant, and would have been disastrous had not one of the Indians, who had always shown a weakness for Nellie, handicapped Bill. This enabled the girls, who mounted the one horse, to get a lead. However, Bill and his red devils are fast gaining on them and several of his bullets have taken effect in poor Nellie's body, who has sacrifically placed herself between the mountain girl and Bill. The girl's apprehension seems inevitable, when the Indian rides up, and Bill, with a dagger wound in the breast, falls from his horse, thereby closing his contemptible career. This in a measure demoralizes the gang and the girls reach the mountaineer's cabin, but Nellie is mortally wounded and expires as she is taken from the horse, the good Indian driving up just in time to claim her body that he might bury it. This subject is an exceptionally thrilling one, with photography of the highest order, and many of the scenes tinted.

No. 3466

CODE WORD-Revesino

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American Mutoscope & Biograph Co.

BEHIND THE SCENES

Where all is not Gold that Glitters

LENGTH, 530 FEET.

PRICE, 14 CENTS PER FOOT.



It may be true that the eyes are the windows of the soul, but how often does the actor or actress have to shade those windows with the blinds of artifice, as does the heroine of this Biograph story. Mrs. Bailey, the young widowed mother of a child, now ill, and with but faint chance of recovery, must undergo the torture of smilingly responding to the generous plaudits of a thoughtless throng at the theatre, while her heart is torn with anguish that only a mother can appreciate, for "Earth holds no symbol, has no living sign to image forth a mother's deathless love." 'Tis the opening night of a big production at the opera house, and at eight o'clock we still find the distracted actress in her humble apartment bending over the wan figure of her little one, while her own mother stands by in mute distress. A knock at the door signals the entrance of the call-boy, with a note from the manager to say that she must come at once to the theatre or suffer the loss of her position—a thing she can ill afford, as it furnishes the only revenue, meagre as it is, with which she maintains her little home. Madly rushing to the theatre, she hastens into her costume and appears at the entrance just as the curtain raises. Here is the crucial test of the actor's art. With heart as heavy as stone, she trips on to be greeted by the thousand smiling faces of pleasure-seekers in anxious anticipation of her dance, which is a feature of the performance. The dance over she exits to be met by her mother, who has been sent by the doctor to bid her hurry home if she would see her loved one alive. Meanwhile there are storms of applause from an insistent public, soliciting an encore; hence she is aroused from her apparent lethargy by the stage manager, who fairly pushes her back on the stage. Again before the audience, her art befriends her, but in the course of the dance a mother's intuition asserts itself and in her mind's eye she sees her little one—but only for a moment, for the audience is her mind's eye she sees her little one—but only fo

No. 3470

CODE WORD-Revestidos

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THEREDGRL

ANOTHER SOUL-STIRRING STORY OF LIFE ON THE FRONTIER BY THE BIOGRAPH

LENGTH, 1014 FEET.

PRICE, 14 CENTS PER FOOT.

The Biograph Company, pursuant of its policy of studying the public's taste, produced some weeks ago, "The Redman and the Child," a story of Western life among the Indians, and "The Greaser's Gauntlet," a tale of the Mexican border. The unprecedented success of those two subjects induced us to present another, which in locale may be said to combine the elements of both those pictures, the resultant being the production of the most thrilling and soul-stirring film ever made. The scenic splendor of the picture will alone commend it to popular favor, besides which there is a rapid succession of the most exciting and novel incidents ever incorporated into a moving picture story.

The plot, while powerfully dramatic, is most clearly defined, and while we will attempt to describe it, our narration must, in a measure, be bald and unconvincing as compared with the merits of the subject. Kate Nelson, a girl miner who has been working a claim in the mountains, runs into the office of the frontier between the production produced some weeks ago, "The Redman and the Child," a story of Western life, a story of Western life, a story of the subjects and novel incidents ever incorporated into a moving picture story.

The plot, while powerfully dramatic, is most clearly defined, and while we will attempt to describe it, our narration must, in a measure, be bald and unconvincing as compared with the merits of the subject. Kate Nelson, a girl miner who has been working a claim in the mountains, runs into the office of the frontier production of the most exciting the produ



THE MINER GIRL MAKES A STRIKE

tier hotel with the tidings that she has at last struck paydirt, showing a bag of valuable nuggets to admiring friends. Having just returned from the appraiser's office, and it being appraiser's office, and it being late, she puts up at the hotel for the night. In the office at Kate's arrival there is a Mexican woman who has just lost her money at Faro. At sight of Kate's gold she becomes desperate and at once plans to secure it. Kate is shown to a room, and is soon asleep with the bag of yellow nuggets reposing under her pillow. Suddenly the face of the Mexican woman is seen at the window, and she has little trouble in and she has little trouble in forcing it open. Her intrusion awakens Kate, but she over-



IS THIS GRATITUDE?

powers her and gains the gold. In the struggle, Kate manages to fire her revolver, with a view to bring aid, but all too late, for the thief makes good her escape, leaving behind on the floor an incriminating mantilla, which discovers the indentity of the culprit. A chase is made after the fugitive, the hotel clerk, a friend of Kate's, leading the way. This poor fellow, however, is dropped in his tracks by a bullet from the woman's gun in ambush. Distancing her pursuers, the Mexican woman comes upon an Indian g.rl, who, with her half-breed husband, are camped along-side the river. The Red Girl hides the Mexican woman and throws the searching posse on the wrong trail. In return for the kindly act on the part of the Red Girl, the Mexican woman plies her wiles on the half-breed husband, not only taking him away, but inducing him to kill his wife.



A DASTARDLY PLAN

To this end they plan a torture. Binding her hands and feet, they take her to a large trunk of a dead tree, which overhangs the river and here they hang her, like Tantalus, suspended between water and sky. With her teeth, she manages to free one of her hands and with an ornament on her necklace con-trives to saw the rope and drop into the water. Swimming to the shore she again meets Kate and her friends, and volunteers to become their guide in run-ning down the miscreants, who have embarked in a canoe and are rapidly padding down the river. Into another canoe the pursuers leap and are soon shortening the distance be-tween themselves and the



THE RED GIRL AND THE WHITE

come up with them, and a hand-to-hand conflict ensues, during which both canoes are capsized, and a terrific struggle in the water ends with the overpowering of the pair and arrest of the Mexican Jezebel. The dip in the river has evidently chilled the half-breed's ardor for the Mexican woman, for he tries to return to the Red Girl, but she repulses him, and water leave her and Kate standing on the cliff, enfolded in each other's arms, bathed in the golden rays of a setting sun-indeed a most beautiful scene.

No. 3468

Produced and Controlled Exclusively by the American Mutoscope & Biograph Co. II East 14th Street, New York City. PACIFIC COAST BRANCH, 312 California Street.

CODE WORD-Revessar

LICENSEES

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Romance in the Land of the Rising Sun

LENGTH, 881 FEET.

PRICE, 14 CENTS PER FOOT.



Pretty Miss Crysanthemum has but little to say as to the disposal of her heartat least such is the custom in Japan Her parents attend to that for her. However, pretty little O Yama Sum had a will of her own, and casting tradition to the winds, insisted upon making her own choice, so the Biograph camera here records the outcome. The Grand Daimio has long loved the pretty O Yama and presents himself before her mother in quest of her hand. His offer is scorned by O Yama, for she loves another, a low-born, but worthy warrior. She writes to him to meet her by the Great Lamp of Savatiya that night, and they are nearly caught through the treachery of one of the butterflies of the court, who tells the Daimio of his rival. The lover escapes by hiding in the great lamp and afterwards being conveyed in a large hamper to the Bower of Roses, where he is eventually captured and thrown into the torture chamber. The Daimio, to render his revenge more complete, conveys to O Yama a false message from her lover, with his, the Daimio's, permission to see him. She is conducted to the chamber, and the sight that greets her fairly paralyzes her; for here is her lover hung by the wrists, dangling over a treacherous bed of upturned knifeblade which inflict ugly wounds at the slightest move of his body. Besides this, there is a sword lying across a fire to be used at order from the Daimio. Here the Daimio gives poor O Yama her choice between her marriage with him or her lover's torture, but the brave warrior urges her to refuse. The sword, now incandescently hot, is applied to his breast, leaving great red scars, but he is still obdurate, until at length he is cut down and expires in the arms of O Yama. As he falls, his dagger drops to the floor, and O Yama, unobserved, conceals it in her obi. Then turning to the Daimio, she consents to become his bride. He, delighted by her apparent change of heart, orders the preparations for the wedding to be made at once, which, according to Japanese custom, is to take place just before sundown. There in the wedding hall are assembled the courtiers and butterflies, when enter the priest, or "Marrier," as he is called, followed by O Yama, her mother and the Daimio. The Daimio, his bridge-lest and her mother take their places on the cushing while the marrier. bride-elect, and her mother take their places on the cushions, while the marrier pours bride-elect, and her mother take their places on the cusnions, while the matrice pound the sake, handing the cup first to the mother, then to the Daimio, who both drink of the wine, and finally to O Yama, who, instead of drinking, whips the dagger from her obi, plunges it deep into the heart of the Daimio, who drops like a log, dead at her feet, and before anyone can intervene she performs the happy dispatch with the same bodkin, so concluding a film story that is not only a most exciting and novel but extremely pictures are as well. All of the scenes are beautifully tinted. one, but extremely picturesque as well. All of the scenes are beautifully tinted.

No. 3471

CODE WORD-Revesture

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FORM NO. 1342 BULLETIN No. 172, RELEASED September 22, 1908

WHERE THE BREAKERS ROAR

An Agonizing Episode in a Seaside Romance

LENGTH, 566 FEET.

PRICE, 14 CENTS PER FOOT.



When love is young all the world seems gay; hence Tom Hudson and Alice Fairchild were carefree and happy as they joined the little party for a day's outing at the beach. Though the young folks found great sport cavorting in the breakers. Tom and Alice were well-content to sit on the sand under a sun shade and spoon. This induced their friends to tantalize a bit, and seizing Tom carry him into the surf and give him a ducking, promising the same treatment to Alice. She, however, leads them a merry chase. During the forenoon, a dangerous lunatic, who was being conveyed by keepers from the train to the Asylum nearby, overpowers the keepers and escapes. Coming upon an Italian laborer in the road, assaults him and secures his stiletto. Armed with this he terrorized the neighborhood and comes onto the beach as Alice, playfully pursued by her friends, jumps into a puntboat to row out from shore. Before she is aware of it, she is driven to sea by this maniacal fiend, who is now brandishing the stiletto in a most terrifying manner. The keepers have now reached the beach and alarm the party by acquainting them with the real character of the girl's companion. A rowboat is procured, and the keepers, with Tom, start in pursuit. The lunatic makes a strenuous effort to outstrip them, but with poor success, until at length, finding his apprehens on inevitable, leaps to his feet and is about to plunge the knife into the breast of the terror-stricken girl, when a well-directed bullet from the keeper's gun fells him to the bottom of the boat. The poor girl is then taken to shore by Tom and revived by her girl companions. The subject is a consistent combination of romantic, tragic and scenic excellence, and is sure to hold the spectator's interest throughout.

No. 3474

CODE WORD-Revetiras

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A SMOKED HUSBANI

Groundless Jealousy Gets its Just Deserts

LENGTH, 470 FEET.

PRICE, 14 CENTS PER FOOT.



This smoked husband, though little better than a smoked herring, more properly belonged to the crustacean type of piscatory, the lobster, for such he was and no mistake. While our friend Benj. Bibbs was not exactly parsimonious, still there were occasions when he kicked most vigorously against his wife's extravagance. Such an occasion opens our story. Miladi Bibbs has just had sent home a hat and gown, for which poor Bibbsy has to give up, but when he sees her attired in the duds, he coffees the corteinly does look extravagance. when, O, Horror!—it is a sheath gown of a most pronounced type. One flash is enough. "You brazen hussy, to appear thus! You—You—!" He could say no more, for he fairly choked with rage, and rushes from the room in a state of turbulent perturbation; but not until he has ruthlessly thrown a floor rug over his shameless wife. The maid of the family is in league with a crook, and the pair have plotted to rob the place. To this end the crook has written a note to the maid, telling her to signal when the coast is clear. This note falls into the hands of Bibbs, and as it is simply addressed "Honey" and signed "Lovingly, Tom", his jealous nature at once associates it with his wife. "Aha! Sheath gown—Honey—Signal from window—Meet in drawing-room—Lovingly, Tom—I see it all! False one, you would deceive me eh? We shall see." Into the fireplace and up the chimney he goes to hide, intent upon trapping his apparently perfidious spouse and her paramour. He is hardly ensconsed when the maid, on order of the madam, builds a fire on the hearth, as you may imagine, Bibbs' position is not a pleasant one. To descend is out of the question, and as he ascends he dislodges the soot which covers him from head to foot. The noise induced by his scrambling amid smoke and soot alarms the women folks and several policemen answer their cries, who capture "Lovingly Tom" 'neath the rosetree in the garden. The women insists that the real offender is still in the flue, and a mad rush to the roof brings the coppers there just as poor soot-begrimed perturbation; but not until he has ruthlessly thrown a floor rug over his shameless the rosetree in the garden. The women insists that the real offender is still in the flue, and a mad rush to the roof brings the coppers there just as poor soot-begrimed Bibbs emerges from the chimney. Chased over the roofs, he in desperation leaps off, coming down on the heads of a couple of Willie boys who are gossiping alongside a mortar-box. Into the cement tumble the trio, and a sorry sight they present when the police and others arrive. Explanations prove what a colossal fool Bibbs has been, but still, it served him right, and his discomfort is the spectators' sport, for the subject is a most hilariously humorous one, with a scream in every foot of its length.

No. 3475

CODE WORD-Revetiriez

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FORM NO. 1844

BULLETIN No. 174, RELEASED September 29, 1908

THE STOLEN JEWELS

LENGTH, 630 FEET.

PRICE, 14 CENTS PER FOOT.



It would have taken more than the wonderful powers of deduction of a Sherlock Holmes to have dispelled the mystery that shrouded the disappearance of a case of jewels at the home of Robt. Jenkins, a wealthy stockboker, and although they were eventually brought to light, it was through a most remarkable accident. Mr. and Mrs. Jenkins are getting ready for an evening at the opera, and as usual Mrs. Jenkins is tantalizingly slow in her preparations, and is almost carried out of the house by the impatient Jenkins. Baby Jenkins is very much in evidence, and requires a bribe to induce her to remain contented with the maid. This Mrs J. furnishes in the shape of a papier-mache doggie, the head of which is removed to find its interior filled with candy. Mrs. Jenkins is inclined to deck herself out in her diamonds, and takes the case from the strong-box, but in her anxiety to appease her husband's flustering, she hurriedly kisses baby and departs, forgetting all about the jewels. They are not long in the theatre before the thought of the diamonds comes to her, and the awful possible result of her carelessness. She will not rest until Mr. Jenkins takes home. On arriving there, sure enough her worst fears are apparently confirmed. The on the desk lays the jewel case—empty. Good Heavens, what's to be done? No one was in the house but baby and nurse, both of whom are now abed. There is no trace or sign of the entrance of a thief. How did it happen? Well, the detectives are summoned and put to work on the case, but without success, although a reward of \$10,000 is offered for the apprehension of the robbers and return of the jewels. The detectives finally give the matter up. Poor Jenkins is certainly up against it, for the loss of the jewels is the beginning of a streak of wretched luck. He is beaten on all sides in the stock market until at length he is forced to the wall. Poverty, disgrace and even starvation stare him and his loved ones in the face. Forced to sell his house and then the furniture to satisfy his creditors, h

No. 3473

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Great Northern Film Co. American Mutoscope & Biograph Co.

THE DEVIL

A Biograph Portrayal of Psychic Force

LENGTH, 570 FEET.

PRICE, 14 CENTS PER FOOT.



"There's the Devil to pay." Don't worry, the Devil is a good collector, and never discounts. In the ever-existent psychomachy in the human being, Satan attacks the weaker side, the flesh, and has in most cases an easy task in overthrowing In this picture we have attempted to show in the material that conflict by personifying that which is evil and sinister in our natures by figure of the traditional Satan; hence, in this subject, the Devil is intended to illustrate psychic force. Herold Thornton, a successful artist, is so deeply in love with his wife that apparently no power natural or supernatural, could swerve him from the path of honor. But, alas! he is human, and in his employ is a very beautiful girl as model. This girl has loved her employer with a suppressed, hopeless passion, which needed but a breath to fan it into a blaze. In justice to her, it must be said that she didn't realize the strength of this feeling, smothering it with admiration for the artist's devotion for strength of this feeling, smothering it with admiration for the artist's devotion for his wife. Ah, but the Devil knows how to play the game, and his promptings are so fascinatingly impressive that few can resist. But who is the Devil? He is the embodiment at our evil inclination warring with the pure. So it was that at his prompting the artist falls, as does his model. They are discovered by the wife, who in turn is prompted by the Devil to "get even", which she heeds. She is surprised by her husband in a private dining-room of a cafe in company with a gentleman friend. In frenzy he leaps at his wife's throat—and the Devil laughs. He would have sent her to him then and there, but for the intervention of the waiters. In terror, the her to him then and there, but for the intervention of the waiters. In terror, the poor woman rushes to her home. She is followed by the crazed husband. In vain she pleads, but the Devil prompts: "Kill" Taking a revolver from the dresser-drawer he moves deliberately toward the terrified wife—and the Devil laughed. A shot and a body and soul part; another shot, and—"There was the Devil to pay" and he collected This subject, while thrilling, is most ingeniously handled with photographic quality of the highest order, showing a stereoscopic effect never before attained.

No. 3480

CODE WORD-Reveuses

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FORM NO. 1846

BULLETIN No. 176, RELEASED October 6, 1908

THE ZULU'S HEART

The Savage Becomes Compassionate Through Grief

LENGTH, 776 FEET.

PRICE, 14 CENTS PER FOOT.



Cicero asks "What gift has Providence bestowed on man, that is so dear to him as his children?" None; and Southey truly says, "Call not that man wretched, who whatever ills he suffers has a child to love." Certain it is that there is no kind of affection so purely angelic as that of a father to his daughter, and to lose her, engenders a grief that transcends all other emotions. The Zulu chief of the Amatabele tribe, has an only daughter who, at the age of four years, dies of fever, and in the opening scene of this Biograph story we find him burying her. Scarcely has the poor bereft father laid the little body in the ground, when the war cry is heard resounding in the hills. There is an uprising and the chief is summoned to action. Tearing himself from the grave of his little one, he arms himself with his assegai and oxhide shield and is soon at the head of his band of savages, with sinister designs on the Foers. The Boers themselves have become active, and scouts have been sent out to warn those nomadic South Africans who might be on the road. One family, comprising a Boer, his wife and a four-year-old girl, are however, trapped, and despite extreme measures to elude the merciless black brutes, are soon overtaken. Finding escape hopeless, the Boer leaps from his wagon, and sending his wife and child into the woods, seizes his rifle in the vain hope of holding the savages at bay while the woman and child seek a place of safety. There is a shower of assegais, one of which pierces the poor fellow, dropping him into the road. Up rush the prancing, jibbing, gibbering barbarians. Finding the man dead, they rush on to find the others. The distracted woman hides the girl in a niche in the rocks, while she goes to find some avenue of escape, but she is at once apprehended and taken by the band to their camp, their chief remaining behind. The baby now comes forward to appeal to the Zulu, who is so reminded by her of his own lost treasure, that his cruel nature at once softens as the little one offers her dollie as ransom

No. 3476

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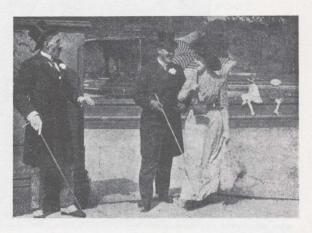
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FATHER GETS IN THE GAME

No Oslerism for Papa, Dear---Not Much

LENGTH, 604 FEET.

PRICE, 14 CENTS PER FOOT.



Mack Sennett is the man at the left in the picture. FATHER GETS IN THE GAME was about Sennett's sixth AM&B film, and the first in which he had the principal role.

old Wilkins so forcibly as when his son and daughter gave him the go-by, stamping him a "has-been," and away out of the game. Even Mrs. Wilkins, who is as vivacious as a widow, snubs him. He keenly feels his condition and resolves to alter it. With this in view, he enlists the services of Professor Dyem, the celebrated Dermatologist and Tonsorial Artist. After a session with the Professor, behold the transmogrified Wilkins. What a change—shorn of his grizzly beard, his locks raven, complexion florid, eye clear and step elastic, he v ews himself in the mirror. He hardly recognizes himself. In fact, it requires his valet to convince him that he is he. "Am I in it?" Well I guess. If I don't keep up with and even beat that bandwagon by a city block, my name is not Bill Wilkins." He sallies forth and makes for the park. The first person he encounters is his wife. He approaches her in elation, but she mistakes him for an impudent masher and he receives the weight of her parasol over his head for his trouble. The next one he meets is his daughter. She is seated on a bench, waiting for Charley. He takes a seat beside her and when he tries to make himself known she draws herself up to full height and with a blow sends him backward over the bench on to the grass. Well, he changes his tactics, and gets reckless. Along comes his son with his best girl, so he decides to win her out for spite. Now this young lady has a sensative pneumogastric nerve. and when he sits beside her on the bench and slyly suggests a cold bottle and a hot bird, she is "his'n." This is done so coolly and so quickly, that young Wilkins, who, of course does not recognize his respected papa, is speechless with rage. He follows them, however, to the cafe, where his intrusion is resented and he is rudely thrown from the place. At the Wilkins' domicile there is an indignation meeting. Mother, daughter and son all rush in to relate their experiences to father. He is not to be found. Suddenly a hilarious individual enters. "Tis he—the insulter; a drunk and

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THE BARBARIAN INGOMAR -

FREE ADAPTATION OF FRIEDRICH HALM'S "SON OF THE WILDERNESS"

LENGTH, 806 FEET.

PRICE, 14 CENTS PER FOOT.

THERE are doubtless few persons in any theatre-going community who are not familiar with the play of "Ingomar." The character of Ingomar has ever been a favorite one with the famous leading actors of all times, as has been that of Parthenia with the leading actresses, the histrionic scope of the parts being exceedingly broad and impelling, actuating in a superlative degree the dramatic force of the players. With characters clearly drawn and an unbroken succession of stirring situations, one can easily imagine the story being portrayed successfully in moving pictures. Appreciating this, the Biograph Company took up the subject, and with careful thought and handling evolved one of the most artistic works in motion picture photography ever seen. Staged and costumed with vivid accuracy and enacted by professionals of sterling merit, the result is truly amazing. Never before has a film subject been so intensely charged with veritable atmosphere of a country and period.



THE DEPARTURE OF MYRON

phere of a country and period. One, indeed, would imagine they were translated ethereally to the sunny land of Hellas. Our story, though a free adaptation of the play, moves swift and convincingly, eliminating and convincingly, eliminating that tediousness unavoidable in a dramatic stage performance. Points are reckoned and attained quickly, though not abruptly, which is largely due to the excellent work of the actors. The opening scene takes place in a beautiful Greek garden at Massilia. Myron is taking leave Massilia. Myron is taking leave of his wife, Actea, and his daughter, Parthenia, destined



PARTHENIA AT THE CAMP OF INGOMAR

for the market place, where he
Meager indeed were the returns of these trips, hence the little Greek family's struggle hopes to exchange the fruits of his toil for silver pieces. hopes to exchange the fruits of his toil for silver pieces. Meager indeed were the returns of these trips, hence the little Greek family's struggle is arduous. Of this Polydor, the penurious old merchant, was fully cognizant and took advantage of this condition in an endeavor to win the fair Parthenia, but she indignantly scorns his gold and turns him from her, he leaving with revengeful mien. Scarcely has he departed, when Lykon, the fisherman, enters with the terrible news that poor Myron has been seized by Ingomar and his band of bloodthirsty Barbarians, and held captive at their camp for ransom. This is most pleasing to Polydor. He shall see the proud spirit of Parthenia crushed—so he reasons—but not so. Parthenia herself determines to go to her father's aid, despite all argument to dissuade her. Appearing at the camp of Ingomar, she incites insulting derision from the barbarians, while her poor old father is horrified at her imprudent temerity. How-



poor old father is horrified at her imprudent temerity. How-ever, her madcap precipitance impresses Ingomar so that he listens to her appeal. She offers to remain hostage to Ingomar while her father goes to procure ransom. This strikes him as being most unique and worthy of consideration, particularly as it is made by a fearless, brave-hearted girl. Such daring would be commendable in a man, and much



mendable in a man, and much more so in a woman. Well, he agrees and Myron, with reluctance, starts off. Here is a novel experience for a churlish cruel-hearted brute. He at once resolves to bend this proud spirit, but alas, how wefully he fails. Instead, he who has never felt a tender emotion is softened to the extent of becoming her abject slave—thus the lion becomes a lamb. His band realize this, and during his absence seize and carry her off. In a distant woods they bind her to a tree and would have killed her, but for his timely arrival Annihilating her tormentors, he releases her. Kneeling, he offers her his sword, symbolizing that he is her's to command. She asks for her deliverance, which he grants by returning with her to her home. She in safety, he, though loath to do so, turns to go, but as he does, he sees the light in her eyes that speaks more plainly than words, and she perceiving that her heart's inclining is interpreted becomes the willing slave of her deliverer. The photographic quality of the subject is perfect, with most of the scenes beautifully tinted, making it the most attractive feature film ever made.

No. 3473

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312 California S PAC"

CODE WORD-Revetu

LICENSEES

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THE VAQUERO'S VOW

The Undying Love of a Mexican Cowboy

LENGTH, 805 FEET.

PRICE, 14 CENTS PER FOOT.



How often does a handsome, smiling countenance, a gorgeous attire and an affable manner conceal a black heart. Beauty is only skin deep; raiment is purchaseable, and good manners are often artifice but the heart is the governor of our inward being. Such the case, it is small wonder that the incidents of this Biograph story should be so true to life. Manuella, a beautiful Mexican girl, is the object of the pure, honest affections of Renaldo, a poor Vaquero, and while she is touched by his tender attentions, she shows a decided preference for Gonzales, a dashing young musician, who being the beau-ideal of the senoritas 'round about, hence Manuella feels immeasurably flattered by his advances. Little does she realize that his attentions are induced by selfishness, for he knows that her father is well provided with earthly possessions, which he hopes to share. Rejecting Renaldo, she marries Gonzales. At the ceremony Renaldo, though an unbidden guest, approaches and, acquainted with the true nature of the musician, warns him to be faithful to his bride or beware. Gonzales treats this with extreme sangfroid, and when the guests have departed insists upon opening the marriage-box, expecting a goodly sum of money, but his rage is unconfined when he finds it yields but a sheet of paper, on which is written: 'Her husband's love is the bride's best dowry.'' Throwing his wife from him, he departs for the wine-shop, where he plunges into a whirl of dissipation with his ribald associates. To this place the poor wife comes to beg him to return home, but she is thrown out. Lack of funds sends him home to demand his wife's rings and bracelet, on which to raise money for drink. This she refuses, but is beaten and choked into insensibility and the valuables taken. Back he goes to his despicable companions. Renaldo learns of this, goes to the tavern to remind Gonzales of his warning, and a terrific battle ensues. With rapiers they start, but as the fight progresses these are disgarded for more deadly weapons. About the room they s

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THE PLANTER'S WIFE

Tempted by the Human Serpent, but Saved by Her Faithful Sister

LENGTH, 865 FEET.

PRICE, 14 CENTS PER FOOT.



From the above caption one would conclude—"the old, old story." Well, truth to say, it is the "old, old story," but given a decidedly novel twist in this Biograph subject. The portrayal of the story is exceedingly lucid, and involves many startling situations, brought about in a most consistent manner, eliciting heart interest from the very outset. John Holland a planter, in a small way, is devotedly attached to his wife and infant child. The wife wearies of the monotonous grind of farm life and is easy prey of a contemptible villain, in the person of Tom Roland, the ubiquitous "other man,"—fate ordains it so. The wife's sister, is an innocent, good-natured Tom-boy girl, who never for a moment dreamed that her sister's low spirits were due to anything else than ill-health; no more did John. He tries his best to cheer his wife, and as he bids her and the baby a fond adieu in the morning on his departure for the fields, he begs her to be hopeful, that better conditions are in store. Scarcely has he crossed the threshold when Roland appears at the window. This decides her; so taking her wedding ring from her finger, and leaving a note of farewell, she clopes with the serpent. At that moment the sister enters, sees the farewell, she clopes to save her at any cost. Donning her riding bloomers, and Scarcely has he crossed the threshold when Roland appears at the window. note and determines to save her at any cost. Donning her riding bloomers, and armed with a revolver, she leaps on a horse and dashes wildly after them, they having escaped in a phaeton. On, on they go at breakneck speed, both holding the distance between them, until the harness breaks on the horse of the elopers and they resort to a rowboat to get across the river. Down comes the sister and leaping from her horse dashes to the landing, and with the aid of her gun enlists the services of the old boatman to row in pursuit. Masking her face, that her identity will be unknown, she fires at the fleeing couple, causing them to heave to. Coming abreast, and flourishing the gun, she compels Roland to leap overboard and swim off. Then she commands the wife to board her boat, and at the landing, to return home. Here she makes herself known, and in a struggle the wife gets possession of the gun, when in rushes Roland and seizing the sister is choking her when kin asserts itself in the wife and she sends a bullet crashing through Roland's arm, who at the point of the gun is driven from the place. The wife, realizing her folly, as John enters, she throws herself in his arms, he being in total ignorance of her experience and narrow escape. Once more and for all time, peace reigns in the little home—thanks to Tomboy Nellie.

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ROMANCE OF A JEWESS

A Conflict Between Love and Duty, and the Result

LENGTH, 964 FEET.

PRICE, 14 CENTS PER FOOT.



Love is not our choice, but our fate, and no cord or cable can draw so forcibly, or bind so fast, as love can do with only a single thread. In the conflict between love and duty, love invariably triumphs, as it does with the heroine of this Biograph story, which is a faithful picture of New York East-side life. Ruth Simonson, with her father, is seen kneeling at the bedside of her mother, whose sands of life are rapidly ebbing. Realizing her end near, Mrs. Simonson takes from her neck a chain and locket and places it around the neck of her daughter, Ruth, with the prayerful injunction that she be ever guided in the path of prudence and virtue by this memorial. Commending her to the care of her father, the old lady goes to meet her Master in the Great Beyond. Two years later we find Ruth assisting her old father in his pawnshop. Mr. Simonson although a money-lender, is henevolent in nature and his many deeds of munificence have endeared him to all who knew him. Hence, when the local schatchen appears with Jacob Rubenstein, a wealthy suitor for his daughter's hand, it was his desire for her future happiness that induced him to look with favor on him. Ruth, however, had given her neart to Sol. Bimberg, an impercunious bookseller in the neighborhood. While Mr. Simonson has no aversion for Sol, still to wed his daughter is out of the question, as his prospects are very poor. Ruth is determined, and when it comes to choosing between her father and her lover, she accepts the latter. Seven years later the little family, increased by a child, are living happily, when a fall from a ladder causes the death of Sol. Ruth, finding business cares too much for her, is forced to sell out to Rubenstein. The pittance realized from the sale does not last long, and poor Ruth is stricken down with the dread disease that carried off her mother. Reduced to poverty, she is forced to send the little girl to the pawnshop with the locket, on which to raise enough to buy a bit of bread. At the pawnshop, old Simonson recognizes the locket,

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BULLETIN No. 182. RELEASED October 27, 1908

THE CALL OF THE WILD

Sad Plight of the Civilized Redman

LENGTH, 988 FEET.

PRICE, 14 CENTS PER FOOT.



"Gild the farthing if you will, but it is a farthing still." So it is with the Redman. Civilization and education cannot bleach his tawny epidermis, and that will always prove an unsurmountable barrier to social distinction. He may be lauded and even lionized for deeds of valor and heroism, or excellence in scientifics, but when it comes to the social circle—never. "Lo the poor Indian", and well we may say it, for his condition is indeed deplorable; elevated to intellectual supremacy, only to more fully realize his extreme commonalty. Such was the plight of George Redfeather, the hero of this Biograph subject, upon his return from Carlisle, where he not only graduated with high honors, but was also the star of the college football team. At a reception given in his honor by Lieut. Penrose, and Indian Agent, the civilized brave meets Gladys, the Lieutenant's daughter, and falls desperately in love with her. You may be sure he is indignantly repulsed by Gladys and ordered from the house for his presumption by her father. With pique he leaves, and we next find him in his own room, crushed and disappointed, for he realizes the truth: "Good enough as a hero, but not as a husband". What was the use of his struggle? As he reasons, his long suppressed nature asserts itself and he hears the call of the wild: "Out there is your sphere, on the boundless plains, careless and free, among your kind and kin, where all is truth". Here he sits; this nostalgic fever growing more intense every second, until in a fury he tears off the conventional clothes he wears, donning in their stead his suit of leather, with blanket and feathered headgear. Thus garbed, and with a bottle of whiskey, he makes his way back to his former associates in the wilds. He plans vengeance and the opportunity presents itself, when he surprises Gladys out horseback riding. He captures her after a spirited chase and intended holding her captive, but she appeals to him, calling to his mind the presence of the All Powerful Master above, who knows and sees all

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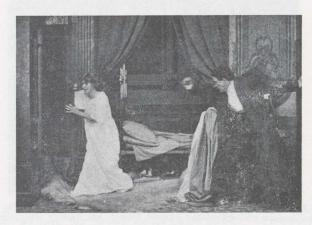
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CONCEALING A BURGLAR

A Wife's Enforced Stratagem Causes Her a Lot of Trouble

LENGTH, 663 FEET.

PRICE. 14 CENTS PER FOOT.



Here the Biograph Company presents a subject with a decidedly ingenious plot—in fact, at cross-purposes. Besides being most unique in construction, it is intensely thrilling in deta l. Mr. and Mrs. Brown are preparing to attend a banquet, and Mrs. Brown takes from the jewel case a beautiful pearl necklace, but in her haste, forgets to put it on. She notices its absence while seated at the banquet board and is very much wrought up in consequence, but Mr. Brown assures her that she will find it safe upon their return home. As one of the guests, there is a party named Wells, who, unknown to all, is a gentleman burglar. Hearing offthe forgotten necklace, he sees the chance of a rich haul, and feigning illness, leaves the banquet hall, makes his way to the Brown apartments and is just about to decamp with the loot, when the Browns return; so he hides behind the portiers that cover the window, leaving the necklace lying on the dresser. Brown is a bit boosy, and goes out again, ostensibly to procure cigars. While he is gone, Mrs. Brown retires. Wells seizes this opportunity to get out, but hearing the approach of Brown, compels Mrs. Brown to hide him, or he will pretend to her husband that he is her lover. Here is a dilemma. Well, she conceals him in the closet. Brown enters and taking off his coat goes to the closet to hang it up and it looks for the moment that a discovery is inevitable so, Wells sneaks from there, and after ineffectually seeking a place of safety for some minutes, is finally caught. He throws suspicion on poor Mrs. Brown, who in vain tries to convince her husband the fellow is a thief. Finally the husband hands her a pistol and commands her to shoot her lover, or thief, whichever he be. This the wife is loath to do, but as Wells raises a gun and is about to shoot her husband, she sends a bullet through his wrist, dropping the gun from his hand. At this moment a couple of policemen, who had heard the skirmish, rush in and secure Wells, in whose pockets are found many articles of value, proving concl

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AFTER MANY YEARS

The Prophetic Hope of a Faithful Wife

LENGTH, 1033 FEET.

PRICE, 14 CENTS PER FOOT.



The Biograph Company here presents a subject on the lines of Enoch Arden, although more intensely heart-stirring than the original story. The scenes are extremely picturesque, and some of the incidents startling in their lucidness. John Davis, First Mate of the brig "Gifford", is seen bidding his wife and infant child a tearful adieu on the eve of the sailing of his ship. Caught in a terrible storm in the Pacific Ocean, the vessel is wrecked and all on board are supposed to have been drowned—at least so the newspapers chronicled. What a blow this was to the young wife, waiting for her dear one's return. Although the evidence was apparently, conclusive, still she could not reconcile herself to the fact that her husband had gone from her forever; something in her heart tells that he still lives, and in truth, for we see the poor shipwrecked mariner cast up by the seething sea on to a desert island in the Western Ocean. Here he spent seven long, weary years, worse off than De Foe's famous hero, "Robinson Crusoe", for he at least enjoyed the companionship of "Friday", but Davis was all alone. Now and then a distant sail, like a tantalizing phantom, would come into view and fade away again from sight, being too far off to see his signals of distress. His only solace was the picture in a locket or her who was waiting, waiting, ever hopeful of his return; praying as, indeed, was he also, their prayers ascending at the same time to the Father Almighty, through Whose Grace and Mercy they were both imbued with hope, for although she finds her lot arduous, the care of a child being an exacting responsibility she has repeatedly rejected the suit of Tom Foster. a good fellow, who would care for her and her little one. But no, that intuition tells her John will return, although it seems at times she hopes in vain. However, John's prayers are at last answered, and a boat is sent from a passing ship to his rescue Returning home unannounced, the sight that greets him freezes his blood, for there he sees his wife and Foster walk house, and two faithful souls are once more united never to part.

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We will protect our customers and those of our licensees against patent litigation in the use of our licensed films. Of the many films directed by D. W. Griffith in his Biograph years, two, both based on the Tennyson poem "Enoch Arden," probably have caused the most confusion. The first, a one-reel film of 1,033 feet, was called AFTER MANY YEARS. It was released on November 3, 1908. At that time, the New York Dramatic Mirror complimented the Biograph players on their "splendid acting."

Three years later, in June of 1911, Biograph released the second, this time actually called ENOCH ARDEN. This film received much attention in the press as "the first Biograph double reel." Perhaps one of the main reasons for the confusion is that Linda Arvidson (Mrs. D. W. Griffith) plays Annie Lee in both motion pictures.

FORM NO 1355

BULLETIN No. 185, RELEASED November 6, 1908

THE PIRATE'S GOLD

Singular Disinterment of Sea-Robbers' Loot

LENGTH, 966 FEET.

PRICE, 14 CENTS PER FOOT.



This is probably one of the most thrilling subjects recently produced by the Biograph Company, the situations being of such tense nature as to grip the spectator throughout. Young Wilkinson is leaving his dear old mother for a journey to seek his fortune in a foreign clime. Now, the little cottage is situated near the coast. The waters of the sea have been infested with a band of gold-thirsty pirates who pillaged every ship that came their way. Having successfully perpetrated one of their nefarious exploits, they are struck by a storm and forced to put out from their floundering vessel in a small yawl, in which they place a chest of valuables, for the shore. Thrown up on the coast by the voluminous waves, they disembark—there are three of them, the chief and two underlings. Taking the chest to a place of safety, they proceed to divide the spoils. A contention arises, and the two turn on their chief, who strikes down one of them at once, but is stabbed in the back by the other whom he afterwards strangles. Gathering up the treasure, he struggles along, his life's blood oozing from the wound inflicted by the mutinous pirate, until he comes to the cottage of Wilkinson. A terrific storm is still raging and the poor old mother is trying to shut out the force of the gale when the chief staggers in. He begs her to hide the gold, which she does by dislodging several bricks in the fire place and placing the treasure behind them. This is hardly done, when the pirate chief drops dead from the loss of blood and the poor women is felled by lightning. Hence, the hiding place is seemingly an eternal secret. What a sad home-coming it is for the son, after his success abroad. A year later, however, we find him a happy bridegroom and the sun again shines on the household. But eight years later he is stricken ill with nothing in store for his wife and little one. The process server has siczed the effects, and despondently he goes to the kitchen to put an end to his unendurable existence. The good wife, suspicious, follows and jus

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TAMING OF THE SHREW

Free Adaptation of Shakespeare's Comedy Object Lesson

LENGTH, 1048 FEET.

PRICE, 14 CENTS PER FOOT.



If we could see ourselves as others see us what models we would become. Shakespeare doubtless had this in mind when he wrote this masterpiece of comedy, evidently taking his inspiration from Dekker's comedy "A Medicine for a Curst Wife." One may readily concieve the wonderful possibilities for spirited motion picture situations in such a theme, and the Biograph has availed itself of every chance, the result being one of the snappiest, funniest films of the kind ever made, besides being most elaborate in detail. Following the example set in the production of "Ingomar", only the stirring, interesting portions of the play are depicted; at the same time, the story is clearly, though concisely told. It starts just before the arrival of Petruchio to sue for the hand of Katherine, the shrew; contrasting her nature with that of her sister, Bianca, the gentle. Petruchio woo's and wins Katherine in spite of herselt, and at once sets out to curb her headstrong humor. by becoming a veritable tyrant himself, and ostensibly all for love of her, showing her first of all how despicable the ill-tempered, restive being is, and finally teaching her that a wife's duty is obedience to her husband, all of which is accomplished, but not until his poor servants are beaten black and blue and heads nearly broken in punishment of pretended offenses and shortcomings. The cook is accused of burning the meat and gets the joint at his poor head; the baker has made the tart too sweet and receives it full in the face; the chamber attendant has not made the bed properly and so is made to feel the sting of the whiplash; in fact, the whole household is ruled with extreme despotism and all in pretension of pleasing her ladyship Katherine, until finally we see her pleading mercy for the poor servants. However, she fully realizes what she herself has been guilty of in the past, and it effects a permanent cure, transforming her from the shrew and froward woman that she was to a meek and amiable being. It is indeed an object lesson-"See ourselves as others see us".

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The Guerrilla

AN EXCITING EPISODE OF WAR TIMES

LENGTH, 898 FEET.

PRICE, 14 CENTS PER FOOT.



Two years after D. W. Griffith left Biograph he made THE BIRTH OF A NATION. considered to be one of the best historical films ever made of that period. In the approximately five years that Griffith was a director at Biograph, he made in the neighborhood of 400 motion pictures; all but a handful were one reel in length. Of that number, at least one a year had a Civil War background, and THE GUERRILLA is the first of these.

Swift defines war, "That mad game the world so loves to play", but Sherman said "War is hell!" which we must admit was most curt and accurate. However, Guerrilla contingent is the most terrifying, as it is made up of unconscionable brutes, whose sole occupation is brigandage, or worse. A portrayal of these unfortunate conditions, the Bicgraph selected as the foundation of this subject. It is an episode that may have occurred during the progress of any civil war, but to give it atmosphere have timed it during the civil war of the United States. We show a party of these guerrillas in camp, where they don stolen confederate uniforms and start off on their nefarious campaign. Jack Stanford is seen bidding his sweetheart Dorothy adieu on leaving to join his company of Union soldiers, quartered some miles from her home. The exigencies of war are such as to prevent any tidings from him to her for more than a month. However, there comes a welcomed letter that he will soon be with her. Hardly has the postman left, when there drives up a drunken guerrilla disguised as a Confederate colonel, whose portentious mien alarms the girl, and she hastily dispatches the old negro servant with a note to Jack. Such an office was hazardous in the extreme, and the poor old fellow after being shot from his horse, fairly crawls to the Union quarters, where he delivers the message to Jack, who is soon ahorse at the head of his faithful followers, dashing madly on to the rescue. All this while the Adrunken guerrilla is terrorizing the poor girl, demanding drink and offering insults of a most contemptible nature, wrecking her home as he pursues her from room to room, she endeavoring to bar the way at each entrance. Out on the road Jack is suffering handicap in having to fight his way through the Guerrilla Outlaws and several thrilling sabre combats are participated in, resulting in victory for Jack and his party. He arrives at Dorothy's home just in time, and fells the drunken guerrilla after a spirited fight. The battle scenes are particu

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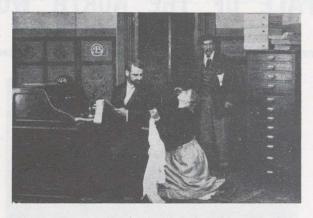
SULLETIN No. 188, RELEASED November 17, 1908

THE SONG OF THE SHIRT

Beautiful Portrayal of Thomas Hood's Famous Poem

LENGTH, 638 FEET.

PRICE, 14 CENTS PER FOOT.



Oh, men with sisters dear! Oh, men with mothers and wives! It is not the linen you're wearing out, but human creatures' lives!

What truth there is in these lines, taken from one of the most beautiful poems ever written. It is a most vivid verification of the fact that one half the world doesn't know how the other half gets along, nor do they care. In this Biograph story are shown two orphaned sisters, in poverty and sickness, struggling to eke an existence, frugal though it be. The burden is upon the one—a weak, wan, emaciated slip of femaninty, who besides sewing for the pittance it brought, had the care of her poor sister, who was at the point of death from that dread disease so prevalent in the squalid section in which they needs must live.

Stitch—stitch—stitch! In poverty, hunger and dirt, Would that its tone could reach the rich!— The old, old "Song of the Shirt!"

Off the poor soul goes to procure work of the shirt factory, and deems it a blessing when given a few shirts to finish, calculating that the few pennies she is promised as reward of her labor will procure a warm meal and some medicine perhaps for her sister. But! alas, she little knows this callous, hard-hearted world. It must be admitted that her work is not of the finest, but should pass as good enough. Still, this doesn't suit, and for a slight imperfection in one of the shirts she is denied her pay. To the office of the president of the company she goes with her plea, but he is too busy to listen to her, particularly as he is in a hurry to meet Daisey Tuttle and a couple of other show girls, whom he has promised to regale with a sumptuous luncheon, where we find him later, enjoying the best the world provides.

Stitch-stitch-stitch! My labor never flags - And what are its wages? a bed of straw, a crust of bread, and rags.

Driven from the office, the poor soul reaches her cheerless room just in time to hear her dear sister deliver her parting words on her entering the Great Beyond, where all is peace.

Stitch-stitch-stitch! In poverty, hunger and dirt, Sewing at once, with a double thread, a shroud as well as a shirt.

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THE INGRATE

A TALE OF THE NORTH WOODS

LENGTH, 898 FEET.

PRICE, 14 CENTS PER FOOT.



There is nothing more detestable than an ungrateful man, for ingratitude is treason to mankind, and this was ever more clearly demonstrated than in this Biograph picture. A trapper and his pretty wife are safely ensconsed in a formidable log cabin in the North Woods, carefree and happy, far from the maddening crowd. The trapper starts off with his bear trap, and while he is setting the same, there stumbles into view an exhausted Canadian hunter, who having lost the trail becomes lost in the woods. Footsore and famished, he appeals to the trapper for aid and you may be sure he does not ask in vain. He assists him to the cabin and regales him with food and drink. The trapper's pretty wife makes an impression on the Canuck, and he so far forgets his obligations as to try to win her. Repulsed scornfully, he resorts to force. Going to the beartrap, he drags it to the trail across which he knows the trapper must pass. Here he set it, chaining it to a huge log and covering it with leaves. The scheme works and the poor trapper is soon caught and drops from the pain induced by the steel teeth. Slowly dragging the log, growing fainter every foot of the way, until at last he throws himself into the stream, knowing the log will float, and attempts to swim back to a point near the cabin. Meanwhile, the Canuck has gone back to the cabin and would have overpowered the wife had she not the presence of mind to throw a pan of flour into his face, almost blinding him. This enables her to get the lead, finally coming to the bank of the stream just as her husband swims up. She aids him in ridding himself of the trap and although weak in agony, he meets the Canadian whelp as he comes up with amazing fortitude. A terrific fight ensues, ending in the fall of the Canuck, the body of whom the husband throws into the river and watches slowly sink—just deserts for an ingrate.

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WOMAN'S WA

Romance of the Canadian Woods

LENGTH, 676 FEET.

PRICE, 14 CENTS PER FOOT.



There is nothing that can be compared with capriciousness of woman. Oft times her "no" means "yes", and her "yes", "no". When you request, they refuse; when you forbid, they are sure to do it, But one of the most peculiar changes of front occurs during the action of this Biograph subject. The pretty daughter of a French-Canadian backwoodsman incites the love of a trapper, who is so smitten with the beauty of this wood nymph that he purchases her into marriage from her father. This transaction meets with repugnance from the girl. She was entirely contented with conditions—a child of nature, care-free. However, she finds her pleading of no with conditions—a child of nature, care-free. However, she finds her pleading of no avail, and so pretends to accept the situation. The trapper and Canadian go into the cabin to seal the bargain with a drink, and while inside the girl closes and fastens the door on them and makes her way through the woods to escape. The door fastening proves but a slight handicap, and the trapper is soon in pursuit. The girl comes upon a camping party who give her protection, driving the trapper off at point of the next day, however, the trapper returns and currorising the girl coming the same trapper. upon a camping party who give her protection, driving the trapper off at point of gun. The next day, however, the trapper returns and surprising the girl, carries her off in a canoe, beating her into submission. Her cries alarm the campers and the men start off to her rescue. Although armed with guns, they dare not fire for fear of hitting the girl. Finally the trapper, after cuffing and kicking the poor girl, ties her to a tree, intimating that there she will remain until she promises tractability. While in this situation the rescuers approach stealthily and covering the trapper with a pistol, force him off while they release the poor girl. The trapper shows fight and is knocked down and about to be set upon by the men, but the girl seeing her tormentor's plight, at once changes heart, and picking up the pistol turns it on the would-be deliverers, who retire in amazement. The girl then throws herself into the trapper's arms. Woman lovely woman you are certainly a pecular commodity. trapper's arms. Woman, lovely woman, you are certainly a pecular commodity.

The scence of the subject are extremely picturesque, with their beauty

enhanced by appropriate tinting.

No. 3488

CODE WORD-Revibrabas

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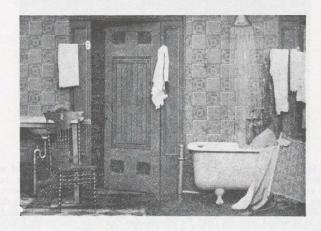
American Mutoscope 2 Biograph Co.

THE CLUBMAN AND THE TRAMP

TANTALIZING ANNOYANCE OF HAVING A DOUBLE

LENGTH, 994 FEET.

PRICE. 14 CENTS PER FOOT.



Here is a case of "the-fellow-that-looks-like-me" with a vengeance. A Biograph story of two Dromios that makes Shakespeare's "Comedy of Errors" appear like a Sabbath School Charade in comparison. So many are the comic incidents that it is vain to attempt to describe them, following in rapid succession, one upon the other, as they do, we are obliged, therefore, to merely give an outline of the subject, fully appreciating your keen perception of its possibilities, assuring you we have not missed one, making one of the most ludicrous efforts ever issued. Sniffins, although a sport and a jolly good fellow, never torgot his own fireside. He had no aversion for a quiet little game with the boys at the club, or a little spread at the cafe with the show girls, but was always alive to his domestic obligations, and, therefore, made it a point to quit in reasonable time. This saved him many a curtain-lecture from his wife, or jawing from his mother-in-law. Hence, he enjoyed as many privileges as a Benedict might consistently hope for; perhaps more. However, there comes a day of reckoning, though through no fault of Sniffins. To the basement door come a fat, lazy tramp in quest of the usual handout. He is met by Bridget's cold refusal and so resorts to subterfuge. He tells Bridgdt that the cop would a word with her at the corner, whither she goes in answer to this bogus message. This gives his Trampship an opportunity to slip into the kitchen and poultice his digestive machinery with the inviting viands there on the table, moistened with a bottle of wine. His repast is disturbed by a violent ringing of the bell, calling Bridget to serve the meal. He leaves the kitchen and we next find him in the bedroom, where he tucks himself into bed to sleep it off. Upon awakening, he feels much refreshed, thank you, and he proceeds to the "Bawthroom" to take a "Bawth." Back to the bedroom, he dons a suit or Sniffins' best evening clothes. They fit like a glove. Espying a portrait of Sniffins on the wall, an idea strikes him. He takes a razor and trims his beard to resemble the face in the picture. The result is marvelous. They are like twins. With cane and high silk hat he sallies forth. Oh, it is so easy. He is accosted as Sniffins by everybody. He borrows money with greatest ease. In fact, is forced to accept more than he had the nerve to ask for. The show girls meet him and insist upon his entering their cab and going with them to supper. Meanwhile, friends meet Sniffins and ask him to return the loans. He denies all knowledge, but they insist and he

finally pays, thinking he must have contracted the debts while loaded, but he then and there signs the pledge and resolves to stick at home, which he does His Trampship all the while is having a glorious time, creating a rough-house at the restaurant. Wifey and Mamma-in-law are in the bedroom when they are apprised by telephone of the condition of their lord and master-so he is thought. Off they go and Mrs. Sniffins bursts into a private dining room upon whom she thinks is her hubby, dancing around with a bevy of show girls. Something doing in a moment. A parasol does effective work and with a threat of divorce wifey exits. The fun starts afresh, so a policeman is called to quell the row. The tramp, however, escapes, and a chase is made after him. He is, of course, still mistaken for Sniffins, so the chase leads to his house, where he is found sitting quietly by his fireside. Still the pursuers are certain; wont take his denial, so he is carried to the station, where he gives bail. Meanwhile, his Trampship, now well soused, is met by the friends who saw Sniffins sign the pledge. This is a great joke and they resolve to keep up the good work by all getting drunk and taking him, whom they still think is Sniffins, home They arrive-Consternation! Amazement! This explains everything. Well, poor Sniffins' reputation is cleared and his Trampship is allowed to sleep his jag off in the cooler.

No. 3493

CODE WORD-Revictual

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THE VALET'S WIFE

LENGTH, 508 FEET.

PRICE, 14 CENTS PER FOOT.



Reggie Van Twiller was the typical New York Twentieth Century young man, who lived his life free and untrammelled by the mesh of the matrimonial net. He resided luxuriously in Bachelor Apartments, surrounded by a coterie of agreeable companions. His social duties were that exigent as to prevent his working for a livelyhood. Still the money must come from somewhere, so Reggie devised a scheme. His nearest kin and benefactor was an uncle, the Rev. Eben Haddock, who had often in Reggie's extreme youth, lent a helping hand. The old gentleman was of a benevolent nature and Reggie felt sure of the successful outcome of his plan. Knowing that the old man's most ardent wish was that he, Reggie, should marry and settle down, he writes him that he had at last taken a wife, and of course Reggie's allowance was increased. This, in time, proved inadequate to his mode of living, and a second letter was despatched that his reverence had been made a granduncle, and second letter was despatched that his reverence had been made a granduncle, and another increase in the allowance was made. For two years everything went well, and Reggie was certainly tearing off the very best this old world affords. Nothing to do but spend Nunky's money. However, there came a jolt one morning, when Reggie receives a letter from his Uncle stating he would arrive in New York that day for the sole purpose of seeing the wife and baby. "Good heavens, I must have a wife, but how." Well, Timothy Tubbs, the valet, comes to his rescue, and suggests that Mrs. Tubbs play the wite. "Fine, but how about the kid?" "We'll have her bring along a baby." The scheme 'ooked good, and Reggie telephones to the valet's wife to come to the apartments at once and bring a baby. Mrs. Tubbs, not unduly bright, thinks he means her own baby, a boy of fourteen. Meanwhile. the Rev. Eben Haddock has arrived and is anxious to see the family, but excuses are made, and at last Mrs. Tubbs dashes in with her boy. She is a sight, still Reggie must make the best of it, but it is out of the question to palm a fourteen year old boy off as a two year old infant, so Mrs. Tubbs is introduced as Mrs. Reggie Van Twiller and "Buttons," the hallboy, is hustled to the Orphan Asylum to procure an infant. While Uncle is shocked at sight and manners of the pretended wife, he is annoyingly anxious to see the baby. Excuses are made that it is out with the nurse, and will be back shortly. At last the word is given that baby is here, for bottons has returned. Reggie at last breathes freely, but his ease is of short duration, for the Asylum nurse enters with the infant, and uncovering its face, one look was enough—"Great Jupiter, it's a coon!" Likely enough, for the order simply said "a two year old infant," with no mention of race or color. Reggie feels that his meal ticket is irretrievably punched so you may imagine his surprise when he sees that his Uncle is not only amused at what he considers a great joke on Reggie, but greatly relieved to know that the awful freak was only a make-believe wife.

No. 3500

CODE WORD-Revient

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BULLETIN No. 193 RELEASED December 4, 1908

THE INSATIABLE GREED FOR GOLD

LENGTH, 684 FEET.

PRICE, 14 CENTS PER FOOT.



"Mammon led them on; Mammon, the least erected spirit that fell From heaven-

Wild, indeed, is the delirium of the poor unfortunate obsessed with the fever of money-madness. How vain is it all; for Mammon has enriched his thousands, and has damned his ten thousands. In this Biograph story we present a thrilling episode, illustrating the terrible retribution attending this avariciousness. The central figure is an old miser, who in parsimoniousness is a Harpahon. And, like Foscue, hoarded his money in a secret cellar, where he met his death. We first find him begging on the street. A young girl passes and drops her purse, which the miser picks up. When she returns to regain it he knocks her insensible and makes off. Finding a generous roll of notes in the purse, he goes to the bank to have them exchanged for gold coin. A couple of thugs witness the transaction, and are at once infected by the money fever. They follow the miser to his home, the cellar, and while he sleeps, they break in and are securing the money when he awakes. They pounce upon him and he is made pay the penalty of his greed with his life. The thugs go to their own squalid hovel, which is presided over by an old hag. She is sent from the room and they divide the spoils While the division is equal, each is invidious of the other's store. They retire, both possessed of the same thought, one waiting for the other to fall asleep. One lies with a pistol in hand, the other with dagger. At length one gets up to stab the other, but receives a bullet in his breast. With a mighty effort he plunges the dagger into the heart of his adversary and both fall over dead. The shot brings in the old hag, who finding them both dead, seizes their loot and in a frenzy pours it out upon the table. In doing so she knocks the lighted candle to the floor, which ignites the litter of straw and rubbish and the place is soon in flames, incinerating the three. A holocaust upon the altar of Mammon. is soon in flames, incinerating the three. A holocaust upon the altar of Mammon.

No. 3495

CODE WORD-Revidebit

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THE FEUD AND THE TURKEY

A ROMANCE OF THE KENTUCKY MOUNTAINS

LENGTH, 904 FEET.

PRICE, 14 CENTS PER FOOT.



It takes very little to start a feud that may last for generations, and sometimes very little to end it, as this Biograph subject will show. The Wilkinsons and Caulfields, owing to a trivial dispute, had been at logger-heads for years, and as time went on the feeling became more bitter, until they even forbade their children playing together. The little ones, however, in their childish innocence could not appreciate the odium of their elders, and Bobby Wilkinson and Nellie Caulfield became child-lovers. This incensed Colonel Wilkinson, who tore the children apart, ordered Bobby never to be seen in her company again. The Colonel's action incited the ire of the Caulfields, and a furious conflict ensued, resulting in the shooting to death of Course the Calonel's youngest son, a board fourtees. death of George, the Colonel's youngest son, a boy of fourteen. From that time on the clans kept strictly to themselves. But love knows no clanishness, and, despite family hatred, Bob and Nellie remain lovers. After ten years, driven to desperation by this apparently unsurmountable barrier, they elope and are married. Bob decides by this apparently unsurmountable barrier, they elope and are married. Bob decides to brave the storm of his father's anger and present his wife, but the old Colonel drives him from the house, disowning him. Old Aunt Dinah and Uncle Daniel, the colored servants, were so attached to the young folks that they go with them. Two years later we find the little family, now increased by an infant son, having a hard time of it. It is Christmas morning and no turkey for dinner. Old Aunt Dinah, believing in the efficacy of prayer, gets down on her knees in the kitchen to ask the Good Lord to send them a bird. Uncle Daniel, touched by this demonstration of faith, takes a gun and determines to get a turkey at any hazard. Over the hills he goes, but his journey is hopelessly fruitless until he comes to the rear of the Colonel's house. Tillie, the cook, has just hung a fat turkey on a post outside the kitchen door. When Daniel sees it, he can't resist the temptation. Back home he hustles and finds Dinah still at prayer. He lays the fowl on the floor beside her and sneaks out. When Dinah sees it she surely thinks it was due to her prayers. Well the turkey is cooked and an old fashioned Christmas anticipated. Meanwhile the Colonel has discovered his loss and tracks the thief to Bob's cottage. Entering, a tragedy seems inevitable, but when the Old Colonel sees the young one—his grandson—in the cradle, his heart goes out to it and the feud ends then and there. All hands sit down and enjoy a goes out to it and the feud ends then and there. All hands sit down and enjoy a real Merry Christmas dinner.

No. 3497

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FORM NO 1865

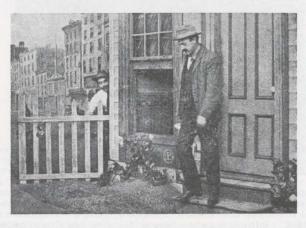
BULLETIN No. 195. RELEASED December 11, 1908

THE RECKONING

A Thrilling Domestic Episode by the Biograph

LENGTH, 462 FEET.

PRICE, 14 CENTS PER FOOT.



"The cup was full and the day of reckoning had arrived," Assurdly, no more intense motion picture production has ever been issued than this, which luridly depicts the fraility of the sons of Adam. For his heritage to man there must come a reckoning, and there is no escape, though it may be deferred. In our story we find a couple struggling for a livelihood, meager though it needs must be. The husband seemed content in the struggle, working at the factory for the pittance he received, but his love for his wife made the labor light. On the other hand, to the young wife this condition was most odious. In the grind of household duties, having, from force of circumstances, to do them all unassisted, she was like a flower withering for want of sunshine. Hence, it was not surprising that she listened avidiously to the flattering platitudes of the unconscionable tempter. In the first scene we see her at the ironing table, while her husband bids her a tender adieu on his departure for work. Hardly has he left the threshold, when the grocer's clerk enters, and is received with an effusiveness most unplantonic. They at once proceed to enjoy a little lunch, the ingredients of which the clerk has brought in a basket. Meanwhile the husband arrives at the factory, only to find it closed down. Retracing his steps he arrives home, and seeing the window down and the shade closed, his suspicions are aroused. Stealthily raising the window and lifting the shade slightly, his fears are confirmed. His action, quiet though it be, startles the lovers, who leave the lunch table and hide behind a sheet hanging across the room. Entering, the husband, with gaze rivited on the sheet, picks up a pistol and sits himself in front of their hiding place, calmly lights his pipe and waits. At length he beckons—"Come out." (This is undoubtedly the most tense situation ever attempted in motion pictures). The clerk appears first, followed by the wife, and—the reckoning is paid.

No. 3498

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THE TEST OF FRIENDSHIP

A Beautiful Heart Story by the Biograph

LENGTH, 775 FEET.

PRICE, 14 CENTS PER FOOT.



"As the yellow gold is tried in the fire, so the faith of friendship can only be known in the season of adversity." This picture goes far to prove the verity of this maxim, for true friendship does seem a rare quality; it is more valuable than jewels; it is the wine of life. Edward Ross, a young millionaire, has always been surrounded by a host of fawning friends (?) and he made up his mind to test their sincerity. He arranges a dinner at his mansion, to which they are all invited. During the day he wrote a letter to himself to be delivered to him when the entertainment was at its height. This letter, purporting to come from his attorney, tells that he has been reduced to bankruptcy by the failure of his agents. Aha! now we see who his friends are. He was all right while he had it, but now it is different, and they all leave him to his apparent fate. "So this is what they call friendship. Well, it is as false as sin. But there is true friendship to be found, and I'll find it." So saying, he leaves behind his life of ease and enlists in the army of the low-born. Securing a position as porter in a factory, he sees the other side of life; how those poor devils have to struggle for a livelihood, and yet how honest and open-hearted. None of that cringing deceit of his own set. At the factory there are employed a number of girls. Jennie Coleman, one of the prettiest, is offered an insult by the overseer, and Ross knocks him down for the affront. Jennie's heart went out at once to her protector, and from that time on they were friends—yes, friends, for true friendship is love refined, and purged from all its dross. They were often seen together, and little did Jennie dream of the real being of the man she put her trust in. It was not long before the arduous duties of the factory told on Ross, and he was at last thrown on his back by severe illness. In a poorly furnished room he lays, without those necessities so essential to his recovery. Here he is visited by faithful Jennie, who, finding him without food and other c

No. 3499

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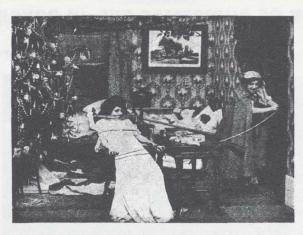
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AN AWFUL MOMENT

LENGTH, 787 FEET.

PRICE, 14 CENTS PER FOOT.



In this subject the Biograph presents a series of thrilling, at the same time ingenious situations that are bound to hold the spectator in a fever of exciting interest throughout. The story is lucidly portrayed, and the incidents follow in a consistent continuity rarely seen in motion pictures. Matteo Rettazzi and his wife, Fiammetta, a Gypsy couple, come to this country, and like many other Walachians, become interested in the blackhand scheme. Matteo was made the leader of a gang, because of his shrewdness and daring. However, he is soon apprehended and sentenced to prison for life by Judge Mowbray, before whom he was tried. Fiammetta, who was present at the trial, swears to wreak vengeance on the Judge, and after the court adjourns, follows him to his place of residence. There she at once determines means to consummate her design. It is Christmas Eve, and the city all agog. No time could better suit her purpose than now, for she anticipates transforming in a flash the happy smiling countenances of the Judge and h's loved one sinto visages drawn with sorrow and pain. Climbing up the serpentine trunk of a grapevine to the Judge's apartments, she prys the window open with her dagger. On the inside Mrs. Mowbray is putting the baby to bed, after which she and the Judge dress the Christmas tree, and lay out the Santa Claus presents for the little one. The Judge keeps the nature of his present to his wife a secret, as also does Mrs. Mowbray. He takes the package into the library, where he works on the details of a case that is being tried before him. Mrs. Mowbray takes this opportunity to unwrap her present to him, which is a fine double barrelled shot gun, the Judge being fond of hunting. Meanwhile the Gypsy woman has gotten in and her first inclination is to strike the Judge down in cold blood; but no, a more fiendish idea strikes her as she peeks into the bedroom and sees the wife sleeping under the very shadow of the Christmas tree, with the baby in its crib close by. "There, there's where I wreak vengeance." S

No. 3502

CODE WORD-Revierhase

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THE CHRISTMAS BURGLA

A STORY OF CHRISTMAS EVE IN POVERTY ROW

LENGTH, 679 FEET.

PRICE, 14 CENTS PER FOOT.



"On earth peace, good will toward men."

No matter how callous or churlish he be, that man doesn't exist who is absolutely impervious to the Christmas Spirit. The Biograph illustrates that fact by this subject, in which a veritable human vulture is transformed into an Aristides. It is Christmas eve, and Mrs. Martin, the poor widowed mother of a seven year old child returns to her cheerless apartment, after a long day's tramp in search of work, and all in vain. The little one asks her mother if Santa Claus is coming, to which the poor, almost heartbroken woman is unable to answer. The baby then says, "I'll write him a letter to be sure to come." And so she writes on a scrap paper. "Dear Santa, please don't forget little Margie. Me and mamma aint got no food even. Little Margie, 114 Broome St., top floor.' This she shows her mother, who is unable to control her emotion. Babythen hangs up her stocking, putting the letter in it. When the little one is asleep, the mother takes the note and reading it, is driven almost mad at her helplessness. With the child's missive clutched in her hand, she takes up her cloak and hurries to the pawnshop, which is presided over by Mike McLaren, an Irish pawnbroker. Mike's reputation as a philanthropist is not very pronounced. On the contary as we see him he appears to be a cruel, pitiless Hiberian, without a grain of charity in his makeup. Ah! but who can reckon the power of the Christmas Spirit. Mrs. Martin enters Mike's place and profers her cloak as a pledge for a few cents, but Mike throws the cloak back at her with an invective. It is worth nothing to him, so he will allow her nothing. In her mental agony she absentmindedly drops the baby's letter on the floor. Mike picks this up after she leaves. What a change comes over him as he reads the child's innocent appeal. Hustling his clerks about, he bids them buy a Christmas tree, ornaments, toys and provisions. This done, he en ists the services of a couple of burglars, who burglarize Mrs. Martin's apartment, slightly chloroforming her and her child, so as to be sure of their not waking while they are at work. In comes the clerk with the tree and presents which Mike arranges, and when finished he goes but into the hall to watch the effect. He hasn't long to wait, and he dances around like a child at the view he gets throught, the keyhole, hurrying off before the inmates learn from whence their blessing came. The little one attributes it to her letter to Santa—and in truth, it was—but they never knew the real Santa. "To dry up a single tear has more of honest fame than shedding seas of gore."

No. 3505

CODE WORD-Reviewage

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BULLETIN No. 199. RELEASED December 25, 1908

MR. JONES AT THE BALL

AND HE WORE A TIGHT PAIR OF TROUSERS

LENGTH, 503 FEET.

PRICE, 14 CENTS PER FOOT.



If Mr. Jones had a pet aversion it was a dress suit. Not that he was fogyistic or peculiar, but the fact was that his figure was possessed of few lines, not to say extremely fat, with the graceful contour of an egg. Hence, a dress suit became him illy. A Roman toga was better suited to his form, and one could imaging it falling in graceful folds over his embonpoint. However, Mrs. Jones was a Society leader, and it behooved the ever-obliging Jones to hearken to his wife's entreaties and array himself in the odious suit on the evening of the ball. Well, the suit arrives, and Jones puts it—that is, encases himself in it, and starts for the ball. His thoughts are ominous; he feels in his bones, deep-seated though they be, that something awful is going to happen. His prophetic soul premonishes disaster, and truly. Mr. Jones has scarcely entered the ballroom when he is greeted by several of the ladies. Making a courtly bow, a noise like a jack-plane is heard, and Jones feels a draught. Backing against the wall he calls to Mrs. J. "Emma, Dear, I feel it incumbent for me to retire. They have split." "Come with me, dear, and I will fix them." So saying, she takes him into the ladies' parlor, bribes the matron to keep the ladies out while she repairs the rent. After lacerating poor Jones with the needle, she finds he must take his trousers off, which he does behind a screen. Hardly has he done so, when there is a clamoring on the outside by several ladies, who wish to enter. Their number is greatly increased by other indignant dames who finally overcome the matron and rush in just as Mrs. Jones has pushed poor Jones, still en deshabille trouga a door on the opposite side into what she imagines to be a closet, but, Great Heavens! it proves to be the ballroom, and there stands trembling, embarrassed Jones in the midst of the dancers, attired as befitted the private precincts of his own boudoir. Grabbing up a rug from the floor and putting it about him, he dashes back into the room, where, at his re-entrance the ladies all

No. 3484

CODE WORD-Revezar

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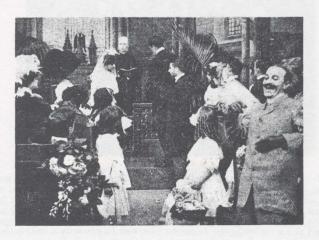
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THE HELPING HAND

A POOR WORKING GIRL'S STRUGGLE AGAINST DISHEARTENING CONDITIONS

LENGTH, 841 FEET.

PRICE, 14 CENTS PER FOOT.



Many and irritating are the occasions that Divine Providence inflicts to test our moral fortitude. Sometimes indeed the stinging trials are more than flesh and blood could bear, were it not for His grace. This Biograph subject presents a moral that persistent determination to do right will always meet with success, and not only that, but we will reap reward in proportion to the extent of our sacrificial suffering. To Daisy Harcourt falls the lot of providing a home for herself and widowed mother, and owing to the recent financial crisis she finds her services as typist very hard to dispose of. Trudging day after day among the business offices she must return footsore and hungry to her home, now growing more cheerless every day, for the little mite she saved has been exhausted, and with her mother ill, and the rent of their apartment overdue, her condition is most dolorific. At the end of a long, wearisome day she returns home, her journey as fruit'ess as ever, to meet the landlord's agents, who are about to dispossess them. She begs them to give her but one more day, as her mother lavs ill in bed and to move her would mean death. The men are merciful and agree to wait. It is now she loses courage and gives up. Going out of the house, she visits a gilded cafe, frequented by the fast element, but she is so out of the picture that she elicits derision from some and pity from others, among whom is Jessie Marshall, a hardened habitue of the place. As Jessie views with commiseration poor, frightened Daisy, Bill Wolfe approaches and tries to kiss her. He is replused by Daisy, and knocked down by Jessie, who escorts Daisy from the place, much to the chagrin of Wolfe, who vows to get even. Jessie accompanies Daisy home, and seeing her sad plight, forces a loan upon her, as Daisy finds a letter, left by the hallboy, apprising her of the favorable consideration of her application as typist by the Miller Bros. Now begins the reward of her virtue. She not only acquits herself creditably as typist, but by her mild, patient m

No. 3503

CODE WORD-Reviernes

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11 East 14th Street, New York City.

As of December 1908, the record of the first 14 years of history of an independent pioneer film producing company, the Biograph, came to an end.

These bulletins, or handbills, together with press comments, reflect the attitude of their authors. They were written in an attempt to advertise and sell a product so new that no exact vocabulary yet existed to properly describe it. Perhaps some of the language is a little over-elaborate, but readers can easily decide for themselves, as most of the films described in the handbills are once more available for viewing. The handbills long ago served their original purpose as the most important link between the motion picture producer and the theatre owner. Now they are a link between those interested in motion picture history and an almost forgotten past.

Moving picture producers became aware, around 1909, of the existence of trade magazines that covered the same field that they had attempted to reach with handbills. Magazines gave film makers wider coverage at less expense, with the added bonus of a presumably objective review of their films, so Biograph began to use this form of advertising in addition to their bulletins.

The format of Biograph's handbills remained the same as the last bulletin reproduced in this book until the summer of 1912, when the company began to issue bulletins regularly in the same large size as No. 146 on page 361. In November of 1912, Biograph discontinued the single-sheet bulletins, and it was not until 1914 that they started printing a sort of theatre program consisting of ten pages or more that described several motion pictures and included the cast names.

As a film producing company, Biograph remained in business until the end of 1916, although they copyrighted a changed version of D. W. Griffith's JUDITH OF BETHULIA under the title HER CONDONED SIN in 1917.

Kemp R. Niver

We have been unsuccessful in locating copies of Biograph handbills Nos. 2, 17 through 22, 24, 35, 59, 60, and 117.

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ALPHABETICAL LIST OF FILM TITLES

When any difference occurred between the name of a motion picture as given in a Biograph bulletin and that used for copyright purposes, we have given the copyright title in parenthesis immediately after the bulletin name. All articles at the beginning of a motion picture title have been omitted.

The name of the producer of European films appears in parenthesis after the title of the motion picture. The letters "AM&B/E" indicate that the film was photographed by someone on AM&B's London staff. An "X" in the 16mm film column indicates that a print may be purchased from Historical Films, Box 46505, Los Angeles, California 90046.

It is possible, though not likely, that prints or negatives of the motion pictures marked "0" still exist. If so, we have no record.

Film Title	Cameraman	Date Photo- graphed	Date of Copyright	16mm Film	Page No.
Above the Limit (Chimmie Hicks at the Races)	Armitage	Oct 1900	Apr 1902	X	61,101
Acadian Elopement (film bears title Arcadian Elopement)	Poore & Gove	Aug 1907	Sept 1907	X	306, 310-316
Across the Subway Viaduct, New York City	Armitage	Feb 1905	Feb 1905	X	218
Adventures of Dollie	Marvin	June 1908	July 1908	X	357, 366, 369
Adventures of Sandy McGregor (Clarendon)		c. 1904	0	0	139
After Many Years	Marvin & Bitzer	Oct 1908	Oct 1908	X	399
Aguinaldo's Navy	Ackerman	May 1900	Apr 1902	X	67
Al Treleor in Muscle Exercises (Al Treloar in Muscle Exercises)	Bitzer	Apr 1905	May 1905	X	226
Alarm and Rescue Drill (Fire Dept. Rescue Drill)	AM&B/E	1899	0	0	40
Alice in Wonderland (Hepworth)	Office Top to	1903	0	0	99
Allabad, The Arabian Wizard	Marvin	July 1900	Nov 1902	X	69
Almost a King	Weed	Dec 1903	Dec 1903	X	126, 201
Alone	Bitzer	July 1904	July 1904	X	222
Alphonse and Gaston Take a Dancing Lesson (Alphonse and Gaston, No. 1 and No. 3)	Weed	Oct 1903	Oct 1903	X	197
Amateur Ski Jumpers (Skee Club)	Bonine	Feb 1902	Apr 1902	X	65
Ambulance Corps Drill (Drill, Ambulance Corps)	Bitzer	May 1899	June 1903	X	65
American-Filipino War	Ackerman	May 1900	(see individual titles)		53
American Indians and Yellowstone Park Views	Armitage	June-Aug 1903 (see individual titles)			144-147
American Soldier in Love and War	Bitzer	July 1903	July 1903	X	90, 213
America's Cup Races	Old organis	(see individ	39, 40, 50, 63 64, 65, 92		

Film Title	Cameraman	Date Photo- graphed	Date of Copyright	16mm Film	Page No.
Ancient and Honorable Artillery Co.	mi to raid.	1897	0	0	30, 32
Anna Held	Armitage	May 1901	Apr 1902	X	61, 63
April Fool Joke	Armitage	June 1901	June 1903	X	60
Approach to Lake Christopher, G.T.R.R.	Armitage	June 1900	0	0	251
Arbitrator	Weed	Dec 1903	Jan 1904	X	113, 126, 20
Arrival of Tourists at the Hotel, Yellowstone Park	Armitage	Aug 1903	0	0	147
Arrival of Train at Gardner	Armitage	Aug 1903	0	0	147
Arrival of Tongkin Train (Arrival of Train, Tien-Tsin)	Bonine	Sept 1901	May 1902	X	68
Art of "Making-Up"	Marvin	May 1900	Apr 1902	X	62
Art Studies	Armitage	Nov 1900	Mar 1903	X	61
Artist's Dream	-	c. 1899	Feb 1903	X	100
Ascent of Mount Lowe	Gove	Aug 1906	0	0	260, 286, 31
Ascot Gold Cup Race (Race for the Gold Cup)	mft	1897	0	0	33, 35
Assault on South Gate of Pekin, China (6th Cavalry Assaulting South Gate of Pekin)	Ackerman	Jan 1901	Apr 1902	X	66
Astonishing Test of the Holland Submarine Torpedo Boat (Holland Submarine Boat Tests)	Bitzer	June 1904	July 1904	X	128, 217
At Break-Neck Speed (Fire Department, Fall River, Massachusetts)	Bitzer	Dec 1900	June 1903	X	72
At Brighton (Gaumont)		1904	0	0	139
At Brighton Beach (Hepworth)		1903	0	0	94
At Terrific Speed (Hepworth)	_	1903	0	0	93
At the Crossroads of Life	Marvin	June 1908	June 1908	X	364
At the Ford, India (Urban)	ling/_	1903	0	0	94
At the French Ball	Bitzer	May 1908	June 1908	X	363
At the Monkey House	Bitzer	Dec 1906	0	0	285
Athletic Girl and the Burglar	Bitzer	Apr 1905	May 1905	X	210
Atlantic City Boardwalk	Evin[_	notali_	Dec 1896 Feb 1897	0	27, 29
Atlantic City Fire Department		c. 1897	Apr 1902	X	27, 49
Augusta Victoria, Empress		c. 1899	0	0	39
Aunt Jane's Experience with Tabasco Sauce	Armitage	Nov 1900	Jan 1903	X	61, 101
Auto Boat Race on the Hudson	Bitzer	June 1904	June 1904	X	128, 225
Automobile Race for the Vanderbilt Cup	Bitzer & Weed	Oct 1904	Oct 1904	X	131, 257
Automobile Races at Ormonde, Fla. (Ormond, Fla. Auto Races)	Bitzer	Jan 1905	Feb 1905	X	226
Automobiling Among the Clouds	Bitzer	July 1904	Oct 1904	X	128, 225
Awful Moment	Marvin	Nov 1908	Dec 1908	X	413

Film Title	Cameraman	Date Photo- graphed	Date of Copyright	16mm Film	Page No.
Babies Playing on a Hot Day	Armitage	July 1899	0	0	71
Baby and the Puppies, The	Bitzer	Aug 1904	Aug 1904	X	223, 257
Baby Lund and Her Pets	Armitage	July 1899	June and July 1903	X	71
Baby Marion Clark	Armitage	June 1899	0	0	47
Baby's Bath	Armitage	July 1899	0	0	71
Baby's Day	Bitzer	various dates	Jan 1905	X	148, 209, 319
Back From the Battle (25th Infantry)	Ackerman	Mar 1900	May 1902	X	66
Balked at the Altar	Marvin	July 1908	Aug 1908	X	379
Ballet Rehearsal	Weed	Nov 1903	Dec 1903	X	126
Ballooning in New York (Balloon Race)	McCutcheon	Aug 1903	Aug 1903	X	257
Ballroom Tragedy	Bitzer	June 1905	June 1905	X	219
Bandit's Waterloo	Marvin	July 1908	July 1908	X	373
Barbarian, Ingomar	Bitzer	Sept 1908	Oct 1908	X	393
Barber's Queer Customer	Marvin	Aug 1900	June 1902	X	70
Barnstormers	Bitzer	Nov 1905	Nov 1905	X	232, 270-271 320
Battle Flags of the Ninth	Weed	July 1903	July 1903	X	102
Battleship "Illinois"	Congdon	Feb 1902	0	0	71
Battle of the Yalu	Bitzer	Mar 1904	Mar 1904	Х	127, 130, 151 158, 161, 163 167, 170, 174 177, 216
Bayonet Exercises	Weed	July 1903	July 1903	X	102
Beginning of a Great Enterprise	Bitzer	Dec 1901	0	0	69
Behind the Scenes	Marvin	Aug 1908	Aug 1908	X	384
Betsey Ross Dance (Betsy Ross Dance)	Bitzer	June 1903	June 1903	X	88
Betrayed by a Handprint	Marvin & Bitzer	Aug 1908	Aug 1908	X	381
Between the Dances	Bitzer	June 1905	June 1905	X	211, 257
Bewitched Traveller (Hepworth)	- NOTE OF STREET	с. 1904	Aug 1904	X	122
Beyond the Danger Line (Beach at Coney Island)	Bitzer	July 1904	July 1904	X	129, 218
Bicycle Pacing and Racing (Paced Bicycle Race)	stat_	1897	Jan 1903	X	30, 31, 32
Big Fish Net (Hauling a Scoop Net)	112	Aug 1897	0	0	27
Biograph in the Blizzard (The Blizzard and Bucking the Blizzard)	Person	Feb 1899	Dec 1902	X	44, 49
Birth of the Pearl	Armitage	June 1901	Jan 1903	X	57, 73
Black Hand	Bitzer	Mar 1906	Mar 1906	X	241, 269, 320
Black Viper	Bitzer & Marvin	June 1908	July 1908	X	366, 369

Film Title	Cameraman	Date Photo- graphed	Date of Copyright	16mm Film	Page No.
Blessed Be the Peacemaker (Blessed Is the Peacemaker)	Bitzer	Oct 1903	Oct 1903	X	126, 197
Blessing From Above	Weed	Jan 1904	Feb 1904	X	204
Blizzard	101-101-11	Feb 1899	Dec 1902	X	44, 49
Boarding-School Prank	Weed	July 1903	July 1903	X	91, 194
Boats Under Oars	Bitzer	Apr 1901	June 1902	X	70
Bobby's Kodak	Bitzer	Jan 1908	Feb 1908	X	336
Boer War	AM&B/E	c. 1900	0	0	40, 53
Boer War Spectacle (Boer War)	Bitzer & Dobson	Aug 1905	Sept 1905	X	126, 257
Bold Soger Boy	Weed	Feb 1904	Feb 1904	X	204
Boxer Rebellion	gest - store	с. 1901	(see various tit	les)	56
Boy Detective	Bitzer	Feb 1908	Mar 1908	X	341
Boy in the Barrel	Bitzer	July 1903	July 1903	X	90, 193
Boy Under the Table	Weed	Dec 1903	Jan 1904	X	202
Brannigan Sets Off the Blast	Dobson	Aug 1906	Sept 1906	X	263, 286, 31
Brooklyn Bridge (New York to Brooklyn Over the Brooklyn Bridge)	-	Apr 1899	0	0	39, 43, 49, 350
Brooklyn Handicap, 1904	Bitzer	May 1904	June 1904	X	128, 257
Brooklyn Jockey Club Races	mari -	June 1897	0	0	26
Bubbles!	Weed	Jan 1904	Feb 1904	X	203
Bucket of Cream Ale	Weed	Feb 1904	Feb 1904	X	204
Bucking Broncho	-	1899	Mar 1903	X	44
Burglar	Weed	Aug 1903	Aug 1903	X	104, 195
Burglar-Proof Bed	Marvin	June 1900	Apr 1902	X	62
Burlesque Cake Walk (Cake Walk and Comedy Cake Walk)	NO.COM	c. 1897	May 1903	X	33
Busy Bee (Urban)	pint 3	с. 1903	0	0	108-109
Busy Thoroughfare (Bridge Traffic, Manila)	Bonine	Aug 1901	May 1902	X	68
Cake Walk on the Beach	Weed	Aug 1904	0	0	207
Calamitous Elopement	Bitzer & Marvin	July 1908	July 1908	X	374
Call of the Wild	Marvin	Sept 1908	Oct 1908	X	397
Cambridge-Oxford Boat Race	(AM&B/E)	1899	0	0	40, 44
Camera Fiend, No. 1	McCutcheon	Sept 1903	Sept 1903	X	195
Camera Fiend Takes a Family Group (Camera Fiend, No. 2)	Bitzer	Sept 1903	Oct 1903	X	196
Capt. Paul Boyton Feeding His Pets (Capt. Paul Boynton Feeding His Pets)	Armitage	Sept 1899	Apr 1902	X	69

Film Title	Cameraman	Date Photo- graphed	Date of Copyright	16mm Film	Page No.
Caribou Hunt (Stalking and Shooting Caribou, Newfoundland)	Dobson	Oct 1906	Jan 1907	Х	296-297, 300
Carpenter Work, Alberquerque School	Armitage	June 1903	0	0	145
Carrie and Her Little Hatchet (Carrie Nation Smashing a Saloon)	Armitage	Apr 1901	Nov 1902	X	60
Catastrophe in Hester Street	Weed	Dec 1903	Jan 1904	X	126, 201
Catch-As-Catch-Can Wrestling Bout (Catch-as-Catch-Can Wrestling)	Bitzer	July 1903	July 1903	X	91, 224
Catch of Hardshell Crabs	Bitzer	Sept 1903	Oct 1903	X	126, 195
Cat's Cradle	Bitzer	Sept 1903	Oct 1903	X	196
Caught by Moving Pictures (The Story the Biograph Told)	Weed	Nov 1903	Jan 1904	X	112
Caught by Wireless	Bitzer	Mar 1908	Mar 1908	X	343
Caught Courting	Armitage	May 1903	0	0	84
Caught in the Act (The Typewriter)	11 a =	с. 1897	Nov 1902	X	49
Champion Beer Drinker	Marvin	June 1900	Apr 1903	X	63
Champion High Jumpers, "Chappie" and "Ben Bolt" (Chappie and Ben Bolt)	Armitage	May 1899	Apr 1902	X	63
Championship Polo, Brooklyn, N.Y. (Polo Game: Myopia vs. Dedham)	Bitzer	June 1900	Sept 1903	X	64
Chauncey Explains	Bitzer	Aug 1905	Sept 1905	X	257
Chee Tor Tunnel	-	c. 1899	0	0	51
Chicken Thief	Bitzer	Nov 1904	0	0	140-143, 151 158, 161, 163 167, 170, 174 177, 179, 183 186, 188, 209 230, 283
Chien-Men Gate, Pekin, China (Ch-Ien-Men Gate, Pekin)	Bonine	Sept 1901	Apr 1902	X	68
Childhood's Vows	Bitzer	Dec 1900	0	0	71
Children Feeding Ducklings	Bitzer	June 1899	Dec 1902	X	71
Children in the Surf	Bitzer	Aug 1904	Aug 1904	X	223, 257
Chimmie Hicks at the Races	Armitage	Oct 1900	Apr 1902	X	61, 101
Chimney Sweep and the Miller	Marvin	Apr 1900	Apr 1902	X	61
Chinese American Naval Reserves	ndr-	May 1899	0	0	47
Christmas Burglars	Bitzer	Nov 1908	Dec 1908	X	414
Clarence the Cop	Weed	Dec 1903	Dec 1903	X	126, 201
Clarence the Cop on the Feed Store Beat	Weed	Jan 1904	Feb 1904	X	203
Classmates (Note: Above includes: Installation of President Butler Harvard-Pennsylvania Football Game)	Bitzer Marvin McCutcheon, Bitzer &	Jan 1908 Apr 1902 Nov 1903	Jan 1908 Nov 1902 Nov 1903	X X X	334, 335

Film Title	Cameraman	Date Photo- graphed	Date of Copyright	16mm Film	Page No.
Climbing Jacob's Ladder	Bitzer	July 1899	0	0	66
Climbing the American Alps	Dobson	Nov 1905	Dec 1905	X	257, 271, 31
Climbing the Great Schreckhorn (Warwick)	Ormiston- Smith	Sept 1902	0	0	79
Close Shave	Armitage	June 1901	Dec 1902	X	61
Club Swinging Drill (Club Swinging, Carlisle Indian School)	Marvin	Apr 1901	June 1902	X	73
Clubman and the Tramp	Bitzer	Nov 1908	Nov 1908	X	406, 407
Coaching for a Record	Marvin	Oct 1901	May 1902	X	64
Coaching in the White Mountains	Bitzer	July 1904	0	0	225, 257
Coal Strike	Dobson	Dec 1905	Dec 1905	X	235, 257, 27 319
Coaling a Steamer in Nagasaki Bay, Japan (Coaling a Steamer, Nagaski [sic] Bay, Japan)	Bonine	Sept 1901	Apr 1902	X	68
Coasting in the Alps (Urban)	Rela_	с. 1903	0	0	96
Coldstream Guards	a new _	1897	0	0	29
Columbia and Defender	Armitage	July 1899	May 1902	X	39, 40, 50
Concealing a Burglar	Bitzer	Sept 1908	Oct 1908	X	398
Coney Island Bikers	Proper -	с. 1899	Feb 1903	X	100
Coney Island Police Patrol (Coney Island Beach Patrol)	Bitzer	Aug 1904	Aug 1904	X	223
Contrary Winds	Armitage	Nov 1900	Feb 1903	X	71
Cook Visits the Parlor (Cook in the Parlor)	Bitzer	June 1903	June 1903	X	88, 192
Corbett-McGovern Fight	Armitage	May 1903	0	0	224
Coronation of King Edward VII and Queen Alexandra	Bonine	Aug 1902	0	0	74, 75, 76
Coronation of King Edward VII and Queen Alexandra (Melies and Urban)	-	Aug 1902	0	0	74, 75, 76
Coronation Parade	Bonine	Aug 1902	0	0	75
Coronation Parade (Melies and Urban)		Aug 1902	0	0	75
Corset Model	Armitage	June 1899	June 1903	X	62
Council Bluffs to Omaha (Council Bluffs Bridge Station)	Bitzer	Nov 1900	Mar 1903	X	251
Country Courtship	Bitzer	Oct 1905	Oct 1905	X	187-188, 230 233, 257, 27 289
Country Schoolmaster	Bitzer	Sept 1906	Oct 1906	X	265, 277
Course of True Love	Dobson	Sept 1905	Sept 1905	X	178-179, 183 186, 188, 22
Cowboy and the Lady	Bitzer	Sept 1903	Oct 1903	X	196
Cowboy Justice	Bitzer	Dec 1903	Jan 1904	X	113
Cozy Corner Dance (Cosy Corner Dance)	Bitzer	June 1903	June 1903	X	88

Film Title	Cameraman	Date Photo- graphed	Date of Copyright	16mm Film	Page No.
Crayono	Bitzer	Mar 1907	0	0	294
Cremation	(squ - o-o	с. 1898	0	0	44, 69
Crew of the Raleigh	3907	May 1899	0	0	49
Critic	Bitzer & Dobson	Jan 1906	Jan 1906	X	238, 257, 267, 300
Crookedest Railroad Yard in America		1897	0	0	31, 33
Crow Indian Festival Dance	Armitage	Aug 1903	0	0	147
Crow Indian War Dance	Armitage	Aug 1903	0	0	147
Crow Indians Harvesting	Armitage	Aug 1903	0	0	147
Cruelty to Horses (Gaumont)	Figure -	c. 1904	Oct 1904	X	133
Cruise of the Gladys	Dobson	Aug 1906	Aug 1906	X	259, 277
Crushed Hat	Weed	Mar 1904	Mar 1904	X	206
Curfew Shall Not Ring Tonight (Why Curfew Did Not Ring)	Marvin	Sept 1900	Mar 1903	X	101
Cutting Sugar Cane	Bonine	Aug 1901	May 1902	Х	67
Dancing Bear (Feeding the Russian Bear)	Bitzer	Oct 1903	Nov 1903	x	222
Dandy Fifth Regiment of Baltimore (Dandy Fifth)	Armitage	Oct 1899	Sept 1902	X	66
Dangers of Dining in Private Dining Rooms	Bitzer	June 1903	June 1903	X	86
Daring Daylight Burglary (Urban)	W 1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2	с. 1903	0	0	95-96
Daring Hold-Up in Southern California	Gove	May 1906	0	0	262-263, 286, 318
Dead Horse Gulch, Alaska	i vide	Mar 1903	0	0	251
Deadwood Sleeper	Bitzer	May 1905	May 1905	X	162, 167, 170 174, 177, 179 183, 186, 188 210, 230, 233 252, 257
Deaf Mute Recitation (Deaf Mute Girl Reciting "Star Spangled Banner")	Marvin	April 1901	June 1902	X	73
Deaf-Mutes Ball	Bitzer	May 1907	0	0	302
Deceived Slumming Party	Bitzer & Marvin	July 1908	July 1908	X	372
Deer Stalking with a Camera	Bitzer	Nov 1905	Jan 1906	X	271, 321
Delights of Automobiling (Hepworth)	Fagile 1	с. 1903	0	0	93
Demolishing and Building Star Theatre, New York (Star Theatre)	Armitage	Apr 1901	Apr 1902	X	70
Departure of Peary for the North Pole (Departure of Peary [and] "Roosevelt" from New York)	Bitzer	July 1905	July 1905	X	219, 257
Departure of Train from Station (The Wedding)	Bitzer	May 1905	May 1905	X	251
Departure of Troops for South Africa	181 J_	Sept 1899	0	0	40

Film Title	Cameraman	Date Photo- graphed	Date of Copyright	16mm Film	Page No.
Detroit Fire Department	Armitage	July 1899	0	0	51
Devil	Bitzer	Sept 1908	Sept 1908	X	390
Devil's Slide, U.P.R.R.	Bitzer	Dec 1899	May 1902	X	67, 251
Devonshire Fair (Hepworth)	n all	c. 1903	0	0	98
Devonshire Hunt (Hepworth)	_	c. 1903	0	0	97-98
Dewey Arch, New York City (Dewey Arch)	Armitage	Sept or Oct 1899	June 1903	X	67
Diamond Robbery (Hepworth)		c. 1903	0	0	98
Dinah's Defeat	Weed	Feb 1904	Feb 1904	X	204
Ding, Dong, Dell; Johnny's in the Well (Johnny's in the Well)	Armitage	Aug 1899	June 1903	X	62
Discordant Note	Bitzer	June 1903	July 1903	X	89, 193
Diving Lucy (Warwick)	-	c. 1903	0	0	111
Diving Through Paper Hoops (Diving Through Hoops)	Armitage	Sept 1899	Apr 1902	X	63
Divorce	Bitzer	June 1903	June 1903	X	89-90
Docking a Liner ("Kronprinz Wilhelm" Docking)	Congdon	Feb 1902	June 1902	X	71
Dr. Dippy's Sanitarium	Bitzer	Sept 1906	Oct 1906	X	275, 287, 318
Dr. Skinum	Bitzer	Nov 1907	0	0	324-325
Doctor's Favorite Patient	Bitzer	June 1903	June 1903	X	87
Dog Detective (Gaumont)		c. 1906	0	0	263
Dog Fight	Marvin	Sept 1900	Feb 1903	X	64
Dolls in Dreamland	Dobson	Mar 1907	0	0	296
Don't Get Gay with Your Manicure (Manicure Fools the Husband)	Bitzer	May 1903	May 1903	X	84
Down Kicking Horse Slide, C.P.R.R. (Down Western Slope)	Bitzer	Oct 1899	Jan 1903	X	250
Down the Bamboo Slide (Bamboo Slide)	Bitzer	June 1903	June 1904	X	86, 224
Down the Bright Angel Trail	Armitage	Aug 1903	0	0	146
Downfall of China	Armitage	June 1901	0	0	63
Dream of the Race-Track Fiend (How Millionaires Sometimes Entertain Aboard Their Yachts)	Bitzer	Sept 1905	Oct 1905	Х	180-183, 186 188, 212, 230 233
Dreyfus, Capt. Alfred	(AM&B/E)	c. 1899	0	0	39, 40
Drill, Ye Tarriers, Drill	Marvin	Sept 1900	Apr 1902	X	70
Drop of Ink	Weed	Jan 1904	Jan 1904	X	203
Drunken Mattress (Gaumont)		с. 1906	0	0	280
Dude and the Burglars	Bitzer	July 1903	Aug 1903	X	103, 194
Duel Scene from "By Right of Sword"	Weed	Jan 1904	Jan 1904	X	113
Dunloe Women (Gaumont)	-	c. 1904	0	0	139

Film Title	Cameraman	Date Photo- graphed	Date of Copyright	16mm Film	Page No.
Easy Chair	Weed	Dec 1903	Jan 1904	X	113, 126, 202
Eccentricities of an Adirondack Canoe	Marvin	Aug 1900	Apr 1902	X	62
Eeling Through the Ice (Eeling Through Ice)	Bonine	Jan 1902	Apr 1902	X	65
Eggs Hatching	Ackerman	Sept 1899	Apr 1902	X	69
Ein Bier	Armitage	Mar 1900	May 1902	X	61
Electricity vs. Steam-Railroad Races On the New York Central	ALWELL STATE	c. 1906	0	0	257
Elevated R.R., 110th St. Curve, New York City (Elevated Railroad, New York)	- 11	Spring 1899	Feb 1903	X	44, 250
Elopement	Bitzer	Oct 1903	Oct 1903	X	126, 198
Elopement	Bitzer	Nov 1907	Nov 1907	X	322-323
Empire State Express		с. 1896	July 1902	Х	12, 13, 14, 15 17, 18, 19, 20 22, 28, 29, 31 35
Employees of Parke, Davis & Co., Detroit, Mich. (Parke Davis' Employees)	Armitage	July 1899	May 1903	X	68
Energizer	Dobson	June 1907	0	0	329
Entering and Leaving Tunnel, Alaska	-	c. 1903	0	0	251
Eruption of Mt. Vesuvius	Bitzer	May 1906	May 1906	X	246, 272, 321
Escaped Lunatic	Weed	Nov 1903	Jan 1904	X	121, 130, 132 151, 155, 158 161, 163, 167 170, 174, 177 179, 183, 186 188, 200, 208 230, 233
Everybody Works but Father (both white face and black face)	Bitzer	Oct 1905	Oct & Nov 1905	Х	231, 235, 25
Everybody Works but Mother	Dobson	Dec 1905	Dec 1905	X	271, 319
Evidence Was Against Him	Armitage	Dec 1900	Apr 1902	X	70
Expert Bag Punching	Bitzer	July 1903	July 1903	X	102
Expert Driving (Fancy Driving)	Armitage	Dec 1901	May & Sept 1902	X	64
Fair Exchange No Robbery	Weed	Mar 1904	0	0	206
Fall River Boat Train	_	c. 1897	0	0	30, 31, 32
Falls View Station, M.C.R.R.	Armitage	June 1899	0	0	250
False Alarm (Gaumont)	21.19	с. 1906	0	0	235, 273
Falsely Accused	Bitzer	Dec 1907	0	0	330-331
Famous Escape	Bitzer	Mar 1908	Apr 1908	X	345
Fancy Diving	Ackerman	Aug 1899	Sept 1902	X	63

Film Title	Cameraman	Date Photo- graphed	Date of Copyright	16mm Film	Page No.
Fancy Diving at Bath Beach, L.I.	Armitage	Sept 1899	0	0	65
Farmer Who Couldn't Let Go	Armitage	May 1900	0	0	100
Farmer Oatcake Has His Troubles	1111-	Apr 1899	Apr 1902	X	59, 100
Fastest Wrecking Crew in the World	McCutcheon?	1897	June 1903	X	32, 33, 49
Fatal Attempt to Loop the Loop on a Bicycle (Total Accident)	McCutcheon	July 1903	Aug 1903	X	104, 224
Fatal Hour	Marvin	July 1908	Aug 1908	X	377
Fate of a Gossip	Bitzer	July 1903	July 1903	X	91, 194
Father Gets in the Game	Bitzer	Sept 1908	Oct 1908	X	392
Fattened for Market (Herd of Cattle)	Bitzer	July 1901	June 1902	X	69
Fayet-Chamonix (Gaumont)	<u> </u>	с. 1906	0	0	258
Feeding the Llamas (Llamas at Play)	Bitzer	Oct 1903	Nov 1903	X	221
Fencing Master	Bitzer	Feb 1907	0	0	293, 319
Feud and the Turkey	Bitzer & Marvin	Nov 1908	Dec 1908	X	410
Fight for Freedom	Bitzer & Marvin	June 1908	July 1908	X	368
Fighting the Flames (Fighting the Flames, Dreamland)	Bitzer	July 1904	Aug 1904	X	119-120, 130 218
Fights of Nations	Bitzer	Jan 1907	Feb 1907	X	290
Filipino Cock Fight	Bonine	Sept 1901	May 1902	X	64
Finish of Futurity Race (Finish of Futurity)	McCutcheon	Sept 1901	May 1902	X	64
Finish of 3rd Cup Race (Finish of Yacht Race, Aug. 25th)	Weed	Aug 1903	Sept 1903	X	65
Finishing Touches	Armitage	June 1901	June 1902	X	72
Fire at Tarrant & Co.'s Drug Store, N.Y. (Tarrant Fire)	Armitage	Oct 1900	Dec 1902	X	72
Fire Department, Buffalo, N.Y. (Buffalo Fire Dept.)	Armitage	June 1899	Apr 1902	X	72
Fire Department, N.Y. City, 1st and 2nd Alarms	70-00-00	c. 1896	Nov 1896	0	18, 20, 35
Fire Drill: Alberquerque Indian School	Armitage	June 1903	0	0	145
Fire-Bug	Bitzer	July 1905	Aug 1905	X	164-167, 170 174, 177, 179
					183, 186, 188 219, 230, 233 257
Firing the Cook	Weed	Oct 1903	Nov 1903	X	199
First Baby	Bitzer	July 1904	July 1904	X	223
Fishing Schooner Under Full Sail (Fishing Schooner)	onti-	c. 1897	0	0	32
Five Minutes to Train Time	Armitage	June 1901	Apr 1902	X	60
Flight of Ludlow's Aerodrome (Ludlow's Aerodrome)	Bitzer	Aug 1905	Sept 1905	X	257
Flirtation	Marvin	Oct 1900	Apr 1902	X	62

February	Page No.
Fortball Game, West Point vs. Annapolis Congdon Dec 1901 May 1902 X	198
For a Wife's Honor Marvin July 1908 Aug 1908 X 5	203
For Love of Gold Marvin July 1908 Aug 1908 X 5 Foster Mother Armitage Nov 1899 Apr 1902 X 7 Fougere Armitage Nov 1899 June 1902 X 7 Fougere Armitage Nov 1899 June 1902 X 7 Four Beautiful Pairs Weed Jan 1904 Feb 1904 X 7 Fox-Hunt Bitzer Sept 1906 Oct 1906 X 7 Fox-Hunt Bitzer Sept 1906 Oct 1906 X 7 Fox Grandpa Series Bonine Apr 1902 May 1902 X 7 Fox Grandpa Series Bonine Apr 1902 May 1902 X 7 Fox Grandpa Series Bonine Apr 1902 May 1902 X 7 Fox Grandpa Series Bonine Apr 1902 May 1902 X 7 Fox Grandpa Series Bonine Apr 1902 May 1902 X 7 Fox Grandpa Series Bonine Apr 1902 May 1902 X 7 Fox Grandpa Series Bonine Apr 1902 May 1902 X 7 Fox Grandpa Series Bonine Apr 1902 May 1902 X 7 Fox Grandpa Series Bonine Apr 1902 May 1902 X 7 Fox Grandpa Series Grandpa Bitzer Oct 1899 May 1902 X 7 Fox Grandpa Series Grandpa Bitzer Oct 1899 May 1902 X 7 Fox Grandpa Series Grandpa Bitzer Oct 1899 May 1902 X 7 Fox Grandpa Series Grandpa Bitzer July 1899 May 1902 X 7 Fox Grandpa Series Grandpa Bitzer July 1899 May 1902 X 7 Fox Grandpa Series Grandpa Bitzer July 1899 May 1902 X 7 Fox Grandpa Series Grandpa Bitzer July 1899 May 1902 X 7 Fox Grandpa Series G	64
Four Mother	380
Fougere	378
Four Beautiful Pairs Weed Jan 1904 Feb 1904 X 5	71
Fox-Hunt Bitzer Sept 1906 Oct 1906 X Fray Grandpa Series Bonine Apr 1902 May 1902 X Frank J. Gould's Dogs - c. 1899 Feb 1903 X Frank Melville's Trick Elephant - May 1899 O Frankenstein Trestle (Frankenstein's Trestl*) Bitzer July 1899 May 1902 X Frazer Canon, C.P.R.R. (Frazer Canon) Bitzer Oct 1899 May 1902 X Frazer Canon, East of Yale, B.C. (Frazer Canon) Bitzer Oct 1899 May 1902 X Fresh Lover Freind in Need Is a Friend Indeed Bitzer Jan 1906 Feb 1906 X From London to Brighton (Urban) - c. 1903 O From Menton to Nice (Gaumont) From Menton to Nice (Gaumont) From Verticodiac to Elgin, New Brunswick Moose Hunt in New Brunswick) Bitzer Sept 1905 Jan 1906 X Frontier Flirtation Bitzer Sept 1905 Sept 1905 Sept 1905 Sept 1905 Fund on the Joy Line Bitzer Sept 1905 Sept 1905 Sept 1905 Amavin Sept 1901 Jan 1903 X Galloping Tongas (Urban) - c. 1903 O O Galloping Tongas (Urban) Bitzer Sept 1900 O Galloping Tongas (Urban) - c. 1903 O O Galloping Tongas (Urban) - c. 1903 O O Galloping Tongas (Urban) Galloping Tongas (Urban) - C. 1903 O O Galloping Tongas (Urban) Bitzer Sept 1900 O Galloping Tongas (Urban) Bitzer Oct 1899 Apr 1902 X Galloping Tongas (Urban) Galloping Tongas	72
Frank J. Gould's Dogs	204
Frank J. Gould's Dogs — c. 1899 Feb 1903 X 6 Frank Melville's Trick Elephant — May 1899 0 0 7 Frank Melville's Trick Elephant — May 1899 0 0 7 Frank Melville's Trick Elephant — May 1899 May 1902 X 6 Frazer Canon, C.P.R.R. (Frazer Canon) Bitzer Oct 1899 May 1902 X 6 Frazer Canon, East of Yale, B.C. (Frazer Canon) Bitzer Oct 1899 May 1902 X 6 Friend in Need Is a Friend Indeed Bitzer Jan 1906 Feb 1906 X 2 Fresh Lover Armitage June 1901 May 1902 X 6 From London to Brighton (Urban) — c. 1903 0 0 9 From Menton to Nice (Gaumont) — c. 1906 0 0 2 From Peticodiac to Elgin, New Brunswick Moose Hunt in New Brunswick) Bitzer Sept 1905 Jan 1906 X 2 Funeral of President McKinley Marvin Sept 1901 Jan 1903 X 6 Funeral of President McKinley Marvin Sept 1901 Jan 1903 X 6 Functin Gates, Futurity and Crowd Entering Gates, Futurity Day) Galloping Tongas (Urban) — c. 1903 0 0 9 Galveston (Texas) Hurricane Bitzer Sept 1900 0 0 5 Gap, C.P.R.R. (Gap Entrance to Rocky Mountains) Bitzer Oct 1899 Apr 1902 X 6 Gap, Entrance to Rocky Mountains Bitzer Oct 1899 Apr 1902 X 6 Gap, Entrance to Rocky Mountains Bitzer Oct 1899 Apr 1902 X 6 Gap, Entrance to Rocky Mountains	274, 286, 318
Frank Melville's Trick Elephant — May 1899 0 0 7 Frank Melville's Trick Elephant — May 1899 May 1902 X 6 Frazer Canon, C.P.R.R. (Frazer Canon) Bitzer Oct 1899 May 1902 X 6 Frazer Canon, East of Yale, B.C. (Frazer Canon) Bitzer Oct 1899 May 1902 X 6 Freind in Need Is a Friend Indeed Bitzer Jan 1906 Feb 1906 X 2 Fresh Lover Armitage June 1901 May 1902 X 6 From London to Brighton (Urban) — c. 1903 0 0 9 From Menton to Nice (Gaumont) — c. 1906 0 0 2 From Peticodiac to Elgin, New Brunswick Bitzer Sept 1905 Jan 1906 X 2 Frontier Flittation Bitzer Sept 1905 Sept 1905 X 1 Fun on the Joy Line Bitzer Sept 1905 Sept 1905 X 2 Funcral of President McKinley (Marvin Sept 1901 Jan 1903 X 6 Funcral of President McKinley (Marvin Sept 1901 Jan 1903 X 6 Futurity (The Futurity and Crowd Bonine Sept 1902 Sept 1902 X 7 Galloping Tongas (Urban) — c. 1903 0 0 9 Galveston (Texas) Hurricane Bitzer Sept 1900 0 0 5 Gap, C.P.R.R. (Gap Entrance to Rocky Mountains) Bitzer Oct 1899 Apr 1902 X 6 Gap, Entrance to Rocky Mountains Bitzer Oct 1899 Apr 1902 X 6 Gap, Entrance to Rocky Mountains Bitzer Oct 1899 Apr 1902 X 6	75, 76
Frankenstein Trestle (Frankenstein's Trestle) Bitzer July 1899 May 1902 X 6 Frazer Canon, C.P.R.R. (Frazer Canon) Bitzer Oct 1899 May 1902 X 6 Frazer Canon, East of Yale, B.C. (Frazer Canon) Bitzer Oct 1899 May 1902 X 6 Friend in Need Is a Friend Indeed Bitzer Jan 1906 Feb 1906 X 2 Fresh Lover Armitage June 1901 May 1902 X 6 From London to Brighton (Urban) — c. 1903 0 0 9 From Menton to Nice (Gaumont) — c. 1906 0 0 2 From Menton to Nice (Gaumont) — c. 1906 To 0 0 2 From Menton to Nice (Isin, New Brunswick Moose Hunt in New Brunswick) Frontier Flirtation Bitzer Sept 1905 Jan 1906 X 2 Frunctal of President McKinley Marvin Sept 1901 Jan 1903 X 6 (McKinley Funeral on Way to Church) Funess Railway AM&B/E 1899 0 0 4 Futurity (The Futurity and Crowd Entering Gates, Futurity Day) Galloping Tongas (Urban) — c. 1903 0 0 9 Galveston (Texas) Hurricane Bitzer Sept 1900 Apr 1902 X 6 Gap, C.P.R.R. (Gap Entrance to Rocky Mountains) Bitzer Oct 1899 Apr 1902 X 6 Gagp, Entrance to Rocky Mountains Bitzer Oct 1899 Apr 1902 X 6 Gagp, Entrance to Rocky Mountains	44, 51
Frazer Canon, C.P.R.R. (Frazer Canon) Bitzer Oct 1899 May 1902 X 6 Frazer Canon, East of Yale, B.C. (Frazer Canon) Bitzer Oct 1899 May 1902 X 6 Friend in Need Is a Friend Indeed Bitzer Jan 1906 Feb 1906 X 2 Fresh Lover Armitage June 1901 May 1902 X 6 From London to Brighton (Urban) — c. 1903 0 0 9 From Menton to Nice (Gaumont) — c. 1906 0 0 2 From Peticodiac to Elgin, New Brunswick Bitzer Sept 1905 Jan 1906 X 2 Frontier Flirtation Bitzer Sept 1903 Oct 1903 X 1 Found the Joy Line Bitzer Sept 1905 Sept 1905 X 2 Funcral of President McKinley (McKinley Funeral on Way to Church) Marvin Sept 1901 Jan 1903 X 6 Futurity (The Futurity and Crowd Entering Gates, Futurity Day) Bonine Sept 1902 Sept 1902 X 7	73
Frazer Canon, East of Yale, B.C. (Frazer Canon) Bitzer Oct 1899 May 1902 X 6 Friend in Need Is a Friend Indeed Bitzer Jan 1906 Feb 1906 X 2 Fresh Lover Armitage June 1901 May 1902 X 6 From London to Brighton (Urban) - c. 1903 0 0 9 From Menton to Nice (Gaumont) From Peticodiac to Elgin, New Brunswick Moose Hunt in New Brunswick) Bitzer Sept 1905 Jan 1906 X 2 Frontier Flirtation Bitzer Sept 1903 Oct 1903 X Fun on the Joy Line Bitzer Sept 1905 Sept 1905 Sept 1905 Sept 1905 Funeral of President McKinley (McKinley Funeral on Way to Church) Furness Railway AM&B/E Bonine Sept 1902 Sept 1902 Sept 1902 Sept 1902 Sept 1902 Apr 1902 X 6 Gap, C.P.R.R. (Gap Entrance to Rocky Mountains) Bitzer Oct 1899 Apr 1902 Apr 1902 X 6 Gap, Entrance to Rocky Mountains Bitzer Oct 1899 Apr 1902 X 6 6 6 6 6 6 6 6 6 7 6 6 7 6 6	66
Friend in Need Is a Friend Indeed Bitzer Jan 1906 Feb 1906 X 2 Fresh Lover Armitage June 1901 May 1902 X 6 From London to Brighton (Urban) — c. 1903 0 0 9 From Menton to Nice (Gaumont) — c. 1906 0 0 2 From Peticodiac to Elgin, New Brunswick Moose Hunt in New Brunswick) Bitzer Sept 1905 Jan 1906 X 2 From Peticodiac to Elgin, New Brunswick Moose Hunt in New Brunswick) Frontier Flirtation Bitzer Sept 1903 Oct 1903 X Funeral of President McKinley (McKinley Funeral on Way to Church) Furness Railway AM&B/E Bonine Sept 1901 Jan 1903 AM&B/E Jan 1903 AM&B/E Jan 1906 Feb 1906 Sept 1906 Sept 1907 Amaryin Sept 1907 Futurity (The Futurity and Crowd Entering Gates, Futurity Day) Galloping Tongas (Urban) — c. 1903 O Galloping Tongas (Urban) — c. 1903 O Galloping Tongas (Urban) Futurity (The Sept 1900 Apr 1902	67, 250
Fresh Lover	67
From London to Brighton (Urban) — c. 1903 0 0 9 From Menton to Nice (Gaumont) — c. 1906 0 0 2 From Peticodiac to Elgin, New Brunswick Moose Hunt in New Brunswick) Frontier Flirtation Bitzer Sept 1905 Jan 1906 X 2 Fun on the Joy Line Bitzer Sept 1905 Sept 1905 X 2 Funeral of President McKinley Marvin Sept 1901 Jan 1903 X 6 (McKinley Funeral on Way to Church) Furness Railway AM&B/E 1899 0 0 4 Futurity (The Futurity and Crowd Entering Gates, Futurity Day) Galloping Tongas (Urban) — c. 1903 0 0 9 Galveston (Texas) Hurricane Bitzer Sept 1900 0 0 5 Gap, C.P.R.R. (Gap Entrance to Rocky Mountains) Bitzer Oct 1899 Apr 1902 X 6 Gap, Entrance to Rocky Mountains Bitzer Oct 1899 Apr 1902 X 6	237, 257, 272 289
From Menton to Nice (Gaumont) — c. 1906 0 0 2 From Peticodiac to Elgin, New Brunswick Moose Hunt in New Brunswick) Frontier Flirtation Bitzer Sept 1903 Oct 1903 X 1 Fun on the Joy Line Bitzer Sept 1905 Sept 1905 X 2 Funeral of President McKinley Marvin Sept 1901 Jan 1903 X 6 (McKinley Funeral on Way to Church) Furness Railway AM&B/E 1899 0 0 4 Futurity (The Futurity and Crowd Bonine Sept 1902 Sept 1902 X 7 Entering Gates, Futurity Day) Galloping Tongas (Urban) — c. 1903 0 0 9 Galveston (Texas) Hurricane Bitzer Sept 1900 0 0 5 Gap, C.P.R.R. (Gap Entrance to Rocky Mountains) Bitzer Oct 1899 Apr 1902 X 6 Gap, Entrance to Rocky Mountains Bitzer Oct 1899 Apr 1902 X 6	60
From Peticodiac to Elgin, New Brunswick Moose Hunt in New Brunswick) Frontier Flirtation Bitzer Sept 1903 Oct 1903 X If you on the Joy Line Bitzer Sept 1905 Sept 1905 Sept 1905 Sept 1905 Sept 1905 Sept 1905 Funeral of President McKinley (McKinley Funeral on Way to Church) Marvin Sept 1901 Jan 1903 X Marvin Sept 1901 Jan 1903 X Comparison of President McKinley (McKinley Funeral on Way to Church) Furness Railway AM&B/E Bonine Sept 1902 Sept 1903 Oct 1809 Apr 1902 Sept 1902 Sept 1902 Sept 1903 Sept 1903 Sept 1904 Sept 1905 Sept 1906 Sept 1907 Sept 1908 Sept 1908	96
Moose Hunt in New Brunswick) Frontier Flirtation Bitzer Sept 1903 Oct 1903 X 1 Fun on the Joy Line Bitzer Sept 1905 Sept 1905 X Sept 1905 X Sept 1906 X Funeral of President McKinley (McKinley Funeral on Way to Church) Furness Railway AM&B/E 1899 O O Futurity (The Futurity and Crowd Entering Gates, Futurity Day) Galloping Tongas (Urban) — C. 1903 O Galveston (Texas) Hurricane Bitzer Sept 1900 O Sept 1902 Sept 1903 O O Sept 1902 Sept 1902 Sept 1903 O O Sept 1902 Sept 1903 O O Sept 1904 Sept 1905 Sept 1906 Sept 1906 Sept 1907 Sept 1908 Sept	258
Fun on the Joy Line Bitzer Sept 1905 Sept 1905 X Sept 1905 Sept 1905 X Sept 1905 Marvin Sept 1901 Jan 1903 X Marvin Sept 1901 Jan 1903 X Sept 1902 Futurity (The Futurity and Crowd Entering Gates, Futurity Day) Galloping Tongas (Urban) Galloping Tongas (Urban) Gap, C.P.R.R. (Gap Entrance to Rocky Mountains) Bitzer Sept 1905 Sept 1905 Sept 1906 Sept 1907 Sept 1908 Sep	251
Funeral of President McKinley (McKinley Funeral on Way to Church) Furness Railway AM&B/E Bonine Sept 1901 Jan 1903 X 6 Amwin Sept 1902 Sept 1902 X 7 Galloping Toness (Toness) Galloping Toness (Urban) - c. 1903 O O Sept 1902 Apr 1902 X Gap, C.P.R.R. (Gap Entrance to Rocky Mountains) Bitzer Oct 1899 Apr 1902 X Gap, Entrance to Rocky Mountains Bitzer Oct 1899 Apr 1902 X Gap, Entrance to Rocky Mountains Bitzer Oct 1899 Apr 1902 X Gap, Entrance to Rocky Mountains	126, 196
(McKinley Funeral on Way to Church) Furness Railway AM&B/E 1899 0 4 Futurity (The Futurity and Crowd Entering Gates, Futurity Day) Galloping Tongas (Urban) - c. 1903 0 9 Galveston (Texas) Hurricane Bitzer Sept 1900 0 5 Gap, C.P.R.R. (Gap Entrance to Rocky Mountains) Bitzer Oct 1899 Apr 1902 X 6 Gap, Entrance to Rocky Mountains Bitzer Oct 1899 Apr 1902 X 6	212
Futurity (The Futurity and Crowd Entering Gates, Futurity Day) Bonine Sept 1902 Sept 1902 X 7 Galloping Tongas (Urban) — c. 1903 0 0 9 Galveston (Texas) Hurricane Bitzer Sept 1900 0 0 5 Gap, C.P.R.R. (Gap Entrance to Rocky Mountains) Bitzer Oct 1899 Apr 1902 X 6 Gap, Entrance to Rocky Mountains Bitzer Oct 1899 Apr 1902 X 6	68
Galloping Tongas (Urban) — c. 1903 0 0 9 Galveston (Texas) Hurricane Bitzer Sept 1900 0 0 5 Gap, C.P.R.R. (Gap Entrance to Rocky Mountains) Bitzer Oct 1899 Apr 1902 X 6 Gap, Entrance to Rocky Mountains Bitzer Oct 1899 Apr 1902 X 6	40
Galveston (Texas) Hurricane Bitzer Sept 1900 0 0 5 Gap, C.P.R.R. (Gap Entrance to Rocky Mountains) Bitzer Oct 1899 Apr 1902 X 6 Gap, Entrance to Rocky Mountains Bitzer Oct 1899 Apr 1902 X 6	76
Gap, C.P.R.R. (Gap Entrance to Rocky Mountains) Bitzer Oct 1899 Apr 1902 X Gap, Entrance to Rocky Mountains Bitzer Oct 1899 Apr 1902 X 6	95
Gap, Entrance to Rocky Mountains Bitzer Oct 1899 Apr 1902 X 6	52, 54
	67, 250
Gateway to the Catskills Bitzer Apr 1906 Apr 1906 0	67, 250
	252
Gee, If Me Mudder Could See Me Now Bitzer Apr 1905 May 1905 X 2 (The Messenger Boy and the Ballet Girl)	210
General Slocum Disaster (Slocum Disaster) Bitzer & June 1904 June 1904 X 1 Dobson	128, 217, 257

Film Title	Cameraman	Date Photo- graphed	Date of Copyright	16mm Film	Page No.
Gentleman Highwayman	Bitzer	Jan 1905	Jan 1905	X	209, 257
Georgetown Loop, U.P.R.R. (Georgetown Loop)	Bitzer	July 1901	June 1903	X	251
German Torpedo Boat in Action	901 set - a	News-Lon	Apr 1903	X	220
German Warship in a Heavy Sea (there may be an error in copyright date of German Torpedo Boat in Action, as it is entered in AM&B production book in July of 1905 and seems to have been taken the same time as the one above)		Sept 1905	0	0	220
Gerry Society's Mistake	Weed	Dec 1903	Dec 1903	X	126
Getting Ready for the Ball, Mamie Wears Her Brother's Clothes		May 1899	0	0	38
Giddy Dancing Master	Bitzer	June 1903	June 1903	X	86, 191
Gilead, G.R.R.R.	Armitage	May 1900	0	0	251
Girl and the Outlaw	Marvin	Aug 1908	Aug 1908	X	383
Girl at the Window	McCutcheon	Aug 1903	Aug 1903	X	104, 194
Girls' Department, Alberquerque School	Armitage	June 1903	0	0	145
Girls' Flag Drill, Moqui School	Armitage	July 1903	0	0	146
Gloomy Gus Gets the Best of It	Bitzer	June 1903	June 1903	X	87, 191
Going to the Hunt, Meadowbrook		Apr 1899	Aug 1902	X	63
Good Shot	Armitage	May 1899	Apr 1902	X	59
Good Time with the Organ Grinder	Marvin	May 1900	Feb 1903	X	62, 101
Gossipers	Bitzer	Dec 1905	Jan 1906	X	257
Grand Hotel to Big Indian	Bitzer	Apr 1906	Apr 1906	X	252
Grand National	AM&B/E	1899		0	44
Grandfather as a Spook	Weed	Feb 1904	Mar 1904	X	205
Greaser's Gauntlet	Marvin	July 1908	Aug 1908	X	375
Great Baltimore Fire	Weed	Feb 1904	Feb 1904	X	127, 216
Great International Automobile Race for the Vanderbilt Cup (Automobile Race for the Vanderbilt Cup)	Bitzer & Weed	Oct 1904	Oct 1904	X	225
Great Jewel Mystery	Bitzer & Dobson	Oct 1905	Oct 1905	X	184-186, 188, 230, 233, 270 320, 360
Guardian of the Peace	Weed	Oct 1903	Nov 1903	X	199
Guerrilla	Bitzer & Marvin	Oct 1908	Nov 1908	X	402
Gypsy Duel	Bitzer	July 1903	Aug 1903	X	102
Hairdresser	Bitzer	May 1903	May 1903	X	84
Hallroom Boys (23 Skidoo Brothers)	Bitzer	May 1906	June 1906	X	245, 272, 321

Film Title	Cameraman	Date Photo- graphed	Date of Copyright	16mm Film	Page No.
Hale Tour Runs (various railroad films)	9051 20	1898-1906	(see various	titles)	250, 258, 260 286, 318
Happy Hooligan Breaks Into Society (Happy Hooligan's Interrupted Lunch)	Weed	Oct 1903	Oct 1903	X	197
Happy Hooligan Earns His Dinner (Unprotected Female)	Bitzer	June 1903	June 1903	X	88, 192
Happy Hooligan in a Trap	Bitzer	June 1903	July 1903	X	89, 193
Happy Hooligan Interferes (Happy Hooligan)	Bitzer	June 1903	June 1903	X	87, 192
Hard Wash	led- man	c. 1896	Jan 1903	X	13, 14, 15, 20
Harvard vs. Pennsylvania (Harvard-Pennsylvania Football Game)	Bitzer, McCutcheon & Weed	Nov 1903	Nov 1903	X	224, 335
Haverstraw Tunnel (Through the Haverstraw Tunnel)	self- con	c. 1897	Apr 1903	X	27, 28, 30, 31 32, 34, 35, 36 250
Haymarket (Night at the Haymarket)	Bitzer	June 1903	June 1903	X	88, 192
He Forgot His Umbrella	Armitage	June 1901	Apr 1902	X	60
He Loves Me, He Loves Me Not	McCutcheon	Aug 1903	Aug 1903	X	104, 194
Heart of O Yama	Marvin	Aug 1908	Aug 1908	X	386
Helping Hand	Marvin	Nov 1908	Dec 1908	X	416
Henly Regatta	-	1897	0	0	30, 32, 40
Henly Regatta (Gaumont)	BRIDE N	1906	0	0	260
Henpecked Husband	Bitzer & Dobson	Dec 1905	Dec 1905	X	234, 257, 271 319
Her First Adventure	Bitzer	Mar 1908	Mar 1908	X	342
Her First Cigarette	Armitage	June 1899	Jan 1903	X	100
Her Name was Maude (Another Name was Maude)		0	May 1906	X	257
Hero of Liao Yang	Bitzer	1904	Sept 1904	X	151, 158, 161 163, 167, 170 174, 177, 218
High Diving Horses "King" and "Queen" ("King and Queen," Diving Horses)	Armitage	Sept 1899	Apr 1902	X	63
High Hurdle Jumping at Meadowbrook Hunt Club	THAT	Apr 1899	Apr 1902	0	63
His Day of Rest	Bitzer	Apr 1908	May 1903	X	354
His Move	Bitzer	Aug 1905	Sept 1905	X	257
His Name was Mud	Marvin	July 1900	Feb 1903	X	101
Historic Feat	Ackerman	May 1900	Apr 1902	X	66
Hold-Up of Rocky Mt. Express	Bitzer	Apr 1906	Apr 1906	X	251-252
Holy Moses, The Camel (Camel at Luna Park)	Bitzer	June 1903	June 1903	X	86
Holland Submarine Boat Test	Bitzer	June 1904	July 1904	X	128, 217
Honeymoon (Interrupted Honeymoon) (Hepworth)	_	c. 1904	Nov 1904	X	139

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Honourable Artillery Co. (of London)	AM&B/E	1899	Oct 1903	X	40
Hooligan as a Safe-Robber	Bitzer	Oct 1903	Oct 1903	X	126, 197
Hooligan in Jail	Bitzer	Sept 1903	Oct 1903	X	196
Hooligan's Dream (Hooligan's Christmas Dream)	Bitzer	Nov 1903	Dec 1903	X	199
Hooligan's Roller Skates	Weed	Oct 1903	Oct 1903	X	126, 197
Hoop and the Lovers	Weed	Mar 1904	Mar 1904	X	206
Horse-Thief	Bitzer	Aug 1905	Sept 1905	X	171-174, 177, 179, 183, 186 188, 220, 230 233, 257, 289
Horsewhipping an Editor	Armitage	Apr 1900	Dec 1904	0	61
Hot Meals at All Hours	Ackerman	June 1899	Jan 1903	X	51
Hot Mutton Pies	Armitage	June 1901	Sept 1902	X	60
How Bridget Made the Fire	Marvin	May 1900	Apr 1902	X	62, 101
How Buttons Got Even with the Butler	Bitzer	July 1903	July & Aug 1903	X	90, 193
How Ducks are Fattened	Bitzer	June 1899	May 1903	X	68
How Mike Got the Soap in His Eyes (Mike Got the Soap in His Eyes)	Bitzer	June 1903	June 1903	X	87, 191
How Nora Entertained Officer Duffy (Nora's 4th of July)	Armitage	July 1901	Apr 1902	X	60
How the Cook Made Her Mark	Weed	Feb 1904	Mar 1904	X	205
How They Welcome Strangers in Chicago (How They Rob Men in Chicago)	Marvin	Apr 1900	Apr 1902	X	100
How To Get a Wife and Baby (Paul)	-	с. 1903	0	0	107
How to Stop a Motor Car (Hepworth)		c. 1903	0	0	97
How Tommy Got a Pull on His Grandpa	Armitage	May 1903	0	0	84, 86, 191
How Willie Put a Head on His Pa (How Little Willie Put a Head on His Pa)	Armitage	May 1899	Apr 1902	X	100
How'd You Like To Be the Iceman? (How Would You Like To Be the Iceman)	Armitage	Feb 1900	Dec 1904	X	61, 100
Hulda's Lovers	Bitzer	Apr 1908	Apr 1908	X	347
Hypnotist's Revenge	Bitzer	Apr 1907	Aug 1907	0	301
I Want My Dinner (Eating Force)	Bitzer	May 1903	May 1903	X	83-84, 221
Ice Yachting	Programme April 1	1899	0	0	44
Ice Yacht Racing	Bonine	Jan 1902	Apr 1902	X	65
If You Had a Wife Like This (How Would You Like a Wife Like This)	Bitzer	Feb 1907	May 1907	X	295
Impartial Lover	Bitzer	Oct 1903	Nov 1903	X	222

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Impossible Convicts	Bitzer	Dec 1905	Dec 1905	X	235, 257, 271 319
Impromptu Scrap (Dog Fight)	Marvin	Sept 1900	Feb 1903	X	101
In a Chinese Restaurant (Scene in a Chinese Restaurant)	Armitage	Nov 1900	Feb 1903	X	61, 101
In a Japanese Tatooing Parlor	Armitage	May 1901	0	0	62
In Fighting Trim (Two Companies, Royal Canadian Regiment)	Marvin	Aug 1899	Apr 1902	X	65
In Proud Array (14th Sikhs)	Ackerman	Jan 1901	Apr 1902	X	66
In the Grazing Country (Flock of Sheep)	Bitzer	July 1901	June 1902	X	69
In the Haunts of Rip Van Winkle	Bitzer	Apr 1906	Apr 1905	X	252
In the Heart of the Catskills (Into the Heart of the Catskills)	Bitzer	Apr 1906	Apr 1906	X	252
In the New York Subway (Rock Drill at Work in Subway)	Bitzer	June 1903	June 1903	X	86
In the Springtime, Gentle Annie	Weed	Jan 1904	Jan 1904	X	203
Indian Boys, Alberquerque School	Armitage	June 1903	0	0	145
Indian Fort, Sherman Hill Tunnel (Sherman Hill Tunnel)	Bitzer	July 1901	Mar 1903	X	67
Indian Horsemanship	Armitage	Aug 1903	0	0	147
Ingrate	Bitzer & Marvin	Oct and Nov 1908	Nov 1908	X	404
Installation of President Butler	Marvin	Apr 1902	Nov 1902	X	335
Insurance Collector	Bitzer	Sept 1903	Sept 1903	X	126, 195
Insurance Solicitor	Bitzer	Jan 1906	Feb 1906	X	236, 238, 257 266, 299
International College Games	AM&B/E	1899	0	0	40
Into the Wilderness (Pack Train, Gen. Bell's Expedition)	Ackerman	May 1900	Apr 1902	X	66
Invisible Fluid	Bitzer	May 1908	June 1908	X	359
It's Unlucky to Pass Under a Ladder	ORI DESCRIPTION	Apr 1899	Apr 1902	X	59
Jack Sheppard— The Robbery of the Mail Coach (Urban)		c. 1904	0	0	111
Jack Tars at Play (Dip in the Mediterranean)	Dickson?	Oct 1899	Apr 1902	X	70
Jamestown Exposition (Opening Day, Jamestown Exposition)	Bitzer	Apr 1907	May 1907	X	294
Japanese Fencing	Bonine	Sept 1901	May 1902	X	64
Jeffries-Sharkey Contest	Marvin	Nov 1899	Nov 1899	0	85
Jeffries vs. Corbett (cock fight)	Louisti	May 1899	0	0	63
Jenny Dean (The "Jennie Deans")	AM&B/E	с. 1899	0	0	49

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Jersey Skeeter	Marvin	July 1900	Apr 1902	X	62
Joe, the Educated Orangoutang	Mini-	с. 1897	Aug 1902	X	59
Johnny and the Telephone (Johnie and the Telephone)	Weed	Dec 1903	Dec 1903	X	126
Joke on the Old Maid (Old Maid's Disappointment)	Marvin	Oct 1900	July 1902	X	62
Joke on Whom?	Armitage	June 1901	Apr 1902	X	60
Jolly Bill-Poster (Jolly Bill-Posters)	Weed	Dec 1903	Jan 1904	X	112, 201
Jolly Monks of Malabar	Dobson	Dec 1905	Jan 1906	X	234, 272, 32
Journal Junior Republic	-	July 1897	0	0	26
Judge Alton B. Parker (Judge Alton B. Parker and Guests)	Bitzer	July 1904	Aug 1904	X	117, 129
Jui Jitsu, Japanese Art of Self-Defense	Armitage	Apr 1901	0	0	64
Juvenile Elephant Trainer	McCutcheon	Nov 1903	Nov 1903	X	222
Kanaka Boys Diving (Boys Diving, Honolulu)	Bonine	Aug 1901	Apr 1902	X	67
Kentuckian	Bitzer & Marvin	June 1908	June 1908	X	365
Kentucky Feud	Bitzer	Oct 1905	Nov 1905	X	228, 257, 26 289
Kentucky Squire	Weed	Jan 1904	Feb 1904	X	204
Kidnapper	Bitzer	July 1903	Aug 1903	X	103, 214
King Edward VII in France (Urban)	- 1-	1903	0	0	94
King John	AM&B/E	1899	0	0	40
King of the Cannibal Islands	Bitzer	Apr 1908	Apr 1908	X	346
King's Messenger	Bitzer	Apr 1908	Apr 1908	X	348
Kiss in the Dark	Weed	Dec 1903	Jan 1904	X	202
Kiss Me	Weed	Feb 1904	Feb 1904	X	205
Kissing the Blarney Stone (Gaumont)		c. 1904	0	0	133
Kit Carson (See also The Pioneers)	McCutcheon	Sept 1903	Sept 1903	X	121, 214-21
Kitty and Her Little Bed (Pulling Off the Bed Clothes)	Bitzer	May 1903	May 1903	X	84
To a solitoga sees	HO 19	ac 30 (a)	all County Conse	on the lot of	nema uni Parcat sel
Ladies' Day at the Public Baths (Women of the Ghetto Bathing)	Marvin	July 1901	Dec 1902	X	64
Ladies' Saddle Horses	Armitage	May 1899	Mar 1903	X	51
Lady Bountiful Visits the Murphys on Wash Day	Weed	Aug 1903	Sept 1903	X	105, 195
Lady Plumpton's Motor Car (Hepworth)	(d) - 1	с. 1904	0	0	139
Landing Fight (Landing of U.S. Troops Near Santiago)	itaria ay	с. 1898	Dec 1902	X	66

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Large Haul of Fish	Marvin	Apr 1901	Jan 1903	X	71
Last Alarm (Cleveland Fire Department)	Bitzer	Oct 1900	June 1903	X	72
Laughing Ben	Marvin	May 1901	Apr 1902	X	72
Launch of Meteor III (Meteor)	Bonine	Feb 1902	Dec 1902	X	71
Launch of the Battleship Connecticut	Bitzer, McCutcheon & Weed	Sept 1904	Oct 1904	X	257
Launching of the Oceanic at Belfast, Ireland	Dickson?	1899	0	0	43, 51
Leap Frog Railway (Stern's Duplex Railway)	Bitzer	Aug 1905	Aug 1905	X	226, 257
Legal Hold-Up	Armitage	June 1901	Apr 1902	X	60
Lena and the Beaux	Dobson	Apr 1907	0	0	304, 311
Les Gorges Du Fier (Gaumont)	_	с. 1906	0	0	258
Let Uncle Reuben Show You How	Weed	Feb 1904	Feb 1904	X	204
Levi & Cohen, the Irish Comedians	Bitzer	June 1903	July 1903	X	89, 193
Li Hung Chang (Li Hung Chang and Suite: Presentation of Parlor Mutoscope)	Ackerman	Jan 1901	Apr 1902	X	68
LieutGen. Nelson A. Miles (Mayor Van Wyck and General Miles)	Armitage	June 1899	Apr 1902	X	68
Life of a Race Horse (Gaumont)		c. 1904	0	0	139
Life of an English Fireman (Warwick)		с. 1903	0	0	81
Life of Christ (Gaumont)	Contract of	с. 1906	0	0	283
Lifting the Lid	Bitzer	June 1905	July 1905	X	167, 170, 174 177, 179, 185 186, 188, 211 230, 233
Light-Weight Contest on the Beach (Couple of Lightweights in Coney Island)	Bitzer	July 1904	July 1904	X	222
Lighthouse	Bitzer	Nov 1906	0	0	282, 287, 320
Little Algy's Glorious Fourth of July (Algy's Glorious Fourth of July)	Armitage	July 1901	June 1902	X	60
Little Boy Called Taps (E.S., London)	- duki =	c. 1904	0	0	133
Little Piece of String	Armitage	June 1901	Apr 1902	X	61
Little Ray of Sunshine (Little Ray of Sunshine After the Rain)	Armitage	Sept 1899	Apr 1902	X	100
Little Teaze	Weed	Aug 1903	Aug 1903	X	105
Little Willie in Mischief Again	_	Apr 1899	0	0	49, 63
Little Willie Puts a Head on His Pa (How Little Willie Put a Head on His Pa)	Armitage	May 1899	Apr 1902	X	59
Living Flag	Marvin	Sept 1901	0	0	73
Llamas of Thibet (Urban)		с. 1903	0	0	95
Locked in the Ice	Armitage	Feb 1901	0	0	68
London Fire Brigade (English fire dept run)	AM&B/E	1899	0	0	40

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Lone Highwayman	Dobson	Aug 1906	Aug 1906	X	261, 277
Lonesome Junction	Bitzer	Jan 1908	Jan 1908	X	332-333
Looking for John Smith	Dobson	July 1906	July 1906	X	256, 272, 32
Loop the Loop (Around the Flip-Flap Railroad)	Armitage	Sept 1900	Apr 1902	X	64
Lost Child	Bitzer	Oct 1904	Oct 1904	X	134-135, 151 155, 158, 16 163, 167, 17 174, 177, 179 183, 186, 188 208, 230, 233 257
Lost Leg of Mutton (Gaumont)	Of saul -	с. 1906	0	0	245, 273
Love and Jealousy Behind the Stage (Love and Jealousy Behind the Scenes)	Weed	Dec 1903	Jan 1904	X	112, 213
Love in a Corn Field		1899	Apr 1902	X	59, 100
Love in a Hammock	Armitage	July 1899	May 1903	X	62
Love in a Perilous Place (Hammock Over Water)	McCutcheon	Sept 1903	Sept 1903	X	195
Love in the Suburbs	Bitzer	Sept 1900	Jan 1903	X	101
Love Me, Love My Dog	McCutcheon	Aug 1903	Aug 1903	X	104
Love Microbe	Bitzer	Sept 1907	Oct 1907	X	308-309, 319
Lover's Ruse (Hepworth)		с. 1904	Nov 1904	X	139
Love's Young Dream	Marvin	July 1900	Nov 1902	X	100
Lover's Yarn	Armitage	May 1901	Apr 1902	X	60
Lower Rapids, Niagara		<u> </u>	Jan 1897	0	250
Lucky Kitten	Bitzer	Aug 1903	Aug 1903	X	103, 194
Ludlow's Aero-Plane (Ludlow's Aerodrome)	Bitzer	Aug 1905	Sept 1905	X	226
Magnificent Electric Tower (Electric Tower)	Bitzer	May 1901	Mar 1903	X	72
Major McKinley at Home, Canton, Ohio	1961 s <u> </u>	1896	Jan 1897	0	12, 13, 14, 15 16, 18, 19, 20
Making a Welch Rabbit (Making a Welsh Rabbit)	Bitzer	June 1903	July 1903	X	88
Man and the Woman	Bitzer & Marvin	July 1908	Aug 1908	X	376
Man in the Box	Bitzer & Marvin	May 1908	June 1908	X	360
Man Overboard	AM&B/E	c. 1899	Jan 1905	X	40
Maniac Barber	Armitage	Aug 1899	July 1902	X	69
Marie Antoinette (Warwick)		с. 1904	0	0	110
Market Street Before Parade	Miles	May 1903	June 1903	X	83
Married for Millions	Bitzer	Nov 1906	Dec 1906	X	281, 288, 32

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Mary in the Dock (Gaumont)	8061Ca	c. 1904	0	0	139
Masher's Dilemma (Gaumont)		c. 1904	0	0	133
Masqueraders	Bitzer	June 1906	July 1906	X	254, 276
Matron Stakes	McCutcheon	Oct 1901	July 1902	X	64
Maxim Rapid Fire Gun (Firing A 10 Inch Gun)	AM&B/E	1897	Apr 1903	X	33, 35
Me and Jack	NI TWILL	c. 1897	Apr 1902	X	59
Meadowbrook Hunt	et tal_	Apr 1899	Aug 1902	X	40, 49, 51, 63
Merry-go-Round (Riding on the Merry-go-Round)	_	1897	0	0	27, 28, 29, 32
Middies Shortening Sail (Shortening and Furling Sails)	Bitzer	Apr 1901	July 1902	X	70
Midwinter Bathing (Midwinter Bathing, L Street, Boston)	Bitzer	Feb 1905	Mar 1905	X	226
Mighty Tumble (Razing a Brick Building)	Congdon	Nov 1901	May 1902	X	69
Misdirected Kiss (Mis-directed Kiss)	Weed	Jan 1904	Jan 1904	X	202
Mr. Butt-In	Bitzer	Jan 1906	Feb 1906	X	239, 257, 266 299
Mr. E. Z. Mark (Mr. Easymark)	Weed	Dec 1903	Dec 1903	X	126
Mr. Gay and Mrs.	Marvin	Dec 1907	Dec 1907	X	326-327
Mr. Hurry-Up of New York	Bitzer	Dec 1906	Jan 1907	X	285, 289
Mr. Jack Entertains in His Office	Weed	Mar 1904	Mar 1904	X	206
Mr. Jones at the Ball (Jones at the Ball)	Bitzer	Sept 1908	Dec 1908	X	415
Mrs. Smithers' Boarding School	Bitzer	Jan 1907	0	0	291, 320
Mixed Babies	Bitzer	Apr 1908	June 1908	X	358
Mobilization of the Massachusetts State Troops (Mass. State Militia Encampment)	Bitzer	July 1905	July 1905	X	219, 257
Model Courtship	Bitzer	May 1903	0	0	84
Model's Ma	Bitzer	Apr 1907	0	0	305, 310
Modern Diogenes (Gaumont)	it onuia	с. 1906	0	0	280
Monday Morning in a Coney Island Police Court (Coney Island Police Court)	Bitzer	Aug 1908	Aug 1908	X	382
Money Mad	Bitzer	Oct & Nov 1908	Nov 1908	X	409
Moonshiners	Bitzer	June & July 1904	Aug 1904	X	114-116, 121, 130, 151, 158 161, 163, 164 167, 170, 174 177, 179, 183 186, 188, 217 218, 228-230, 233, 289, 352
Moose Hunt in Canada (Moose Hunt in New Brunswick)	Bitzer	Sept 1905	Jan 1906	X	257, 271, 320
Moqui Indian Rain Dance	Armitage	July 1903	0	0	145

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Moses in the Bullrushes (Gaumont)	NASTA.	с. 1903	0	0	106
Mother's Angel Child	Dobson	July 1905	July 1905	X	212, 257
Moving Picture		c. 1898	Apr 1902	X	59
Music Master	Bitzer	Apr 1908	0	0	349
Musical Calisthenics	Weed	July 1903	July 1903	X	102
Musical Drill with Arms (Musical Bayonet Exercises)	Weed	July 1903	July 1903	X	102
Mutiny on a Russian Battleship (Mutiny on the Black Sea) (Mutiny on the Potemkin)	Dobson	July 1905	July 1905	X	219, 257
My Rag Time Gal	HagA -	Apr 1899	0	0	37
Mystery of the Jewel Casket (Great Jewel Mystery)	Bitzer & Dobson	Oct 1905	Oct 1905	X	257
Mystic Re-Incarnation	Marvin	May 1901	Dec 1902	X	70
Nan Patterson's Trial (Reproduction, Nan Paterson's Trial)	Bitzer	May 1905	May 1905	X	257
Narrow Escape From Death on Trestle in Front of An Oncoming Train	1 1 T	1899	0	0	44
Navajo Indian Foot Race	Armitage	July 1903	0	0	146
Navajo Indian Horse Race	Armitage	July 1903	0	0	146
Navajo Squaw Weaving Blanket	Armitage	July 1903	0	0	146
Navajo Indian Tug-of-War	Armitage	July 1903	0	0	146
Navajo Indians Wrestling	Armitage	July 1903	0	0	146
Neighbors	Bitzer	June 1907	0	0	305, 310
Nervy Nat	Weed	Mar 1904	0	0	206
Never Touched Him!	Weed	Oct 1903	Oct 1903	X	126, 198
New Maid	Armitage	May 1901	June 1903	X	61
New York Naval Reserves	Armitage	June 1899	0	0	66
New York Police Parade	Fault .	c. 1906	0	0	257
Next!	Weed	Nov 1903	Nov 1903	X	199
Niagara Falls	#300 #910-1	с. 1896	0	0	15, 16, 18, 20 26
Niagara on the Lake, M.C.R.R.	Armitage	June 1899	0	0	250
Nigger in the Woodpile	Weed	Mar 1904	Apr 1904	X	207
Night of Terror (A Terrible Night)	Bitzer	May 1908	May 1908	X	352-353
Night of the Party	Bitzer	June 1906	July 1906	X	253, 276
Nihilists	Armitage	Feb 1905	Mar 1905	X	152-154, 158 161, 163, 16 170, 174, 17 179, 183, 18 188, 218-219 230, 233

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No Wedding Bells for Him	Dobson	July 1906	July 1906	X	255, 272
Non-Union Paper Hanger	Armitage	June 1901	Apr 1902	X	60
Norwegian Waterfall (Paul)		с. 1903	0	0	107
Nymph of the Waves	Armitage	Dec 1900	Apr 1903	X	70
Ocean Greyhounds (Teutonic and Nordland)		c. 1898	May 1902	X	70
Off His Beat	Weed	Oct 1903	Nov 1903	X	199
Old Bachelor	Weed	Feb 1904	Feb 1904	X	205
Old Isaacs, The Pawnbroker	Bitzer	Mar 1908	Mar 1908	X	344
Old Swimming Hole	Dobson	July 1906	July 1906	X	255
Olympian Games (Gaumont)	01.500 -	c. 1906	0	0	245, 260
On the Benches in the Park	Armitage	June 1901	Sept 1903	X	60
On the Old Plantation (Cotton Spinning)	Marvin	May 1901	Mar 1903	X	72
On the Window Shade	Weed	Jan 1904	Feb 1904	X	203
On Yellowstone Lake	Armitage	Aug 1903	0	0	146
One Thousand Mile Tree	Bitzer	Dec 1899	Jan 1903	X	251
Opium Smoker's Dream (Gaumont)		c. 1906	0	0	235, 273
Oriental Highway (Street Scene, Tien-Tsin)	Ackerman	Jan 1901	June 1902	0	67
Oslerizing Papa	Bitzer	Apr 1905	Apr 1905	X	210
'Ostler Joe	Bitzer	May 1908	June 1908	X	357
Ostrich Farm	Marvin	June 1901	July 1902	X	72
Ostrich Farm	Gove	July 1906	0	0	260, 286, 31
Our Deaf Friend Fogarty	Weed	Feb 1904	Feb 1904	X	126, 204
Out in the Streets (The Waif?)	Weed	Mar 1904	Apr 1904	0	121, 151, 158 161, 163, 167 170, 174, 177 179, 183, 186 188, 217, 230 233, 289
Outlaw	Bitzer	May 1908	June 1908	X	361
Over-Anxious Waiter	Weed	Nov 1903	Dec 1903	X	200
Over Route of Roosevelt Parade in An Automobile	Miles	May 1903	June 1903	X	83
Over the Hedge (Hepworth) (Other Side of the Hedge)	<u>-</u>	с. 1904	Nov 1904	X	139
Over the Hills to the Poorhouse	Bitzer	May 1908	June 1908	X	362
Overland Limited	Ackerman	Oct 1899	June 1902	X	67, 251
Pajama Girl	Bitzer	May 1903	May 1903	X	84

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Panorama of Bowness Landing	AM&B/E	1899	0	0	40
Panorama of Race Track at St. Louis (Panorama of Race Track Crowd, St. Louis)	Weed	June 1904	July 1904	X	225
Panorama of Lake Windermere	AM&B/E	1899	0	0	40
Parade of Buffalo Bill's Wild West (Buffalo Bill's Wild West Parade)	Armitage	Apr 1901	July 1902	X	73
Paris-Bordeaux Auto Race (Gaumont)		с. 1906	0	0	260
Paris Exposition		с. 1900	0	0	53
Paris Pompier Corps. (Hotel Fire in Paris, and Rescue by Parisian Pompiers)	er er er	с. 1897	0	0	39, 42
Parke Davis' Employees	Armitage	July 1899	May 1903	X	51
Past Shasta Springs, California	Triby-	Mar 1903	0	0	251
Patient Sufferer (Dr. Bunion and the Michievous Boys)	Armitage	June 1901	Apr 1902	X	60
Paymaster	Bitzer	June 1906	June 1906	X	249, 269, 320
Peace Jubilee Naval Parade, New York City	150-	1898	0	0	70
Perfitte to Luz (Gaumont)	-	Aug 1906	0	0	258
Perilous Proceeding	Congdon	Oct 1901	Apr 1902	X	69
Personal	Bitzer	June 1904	June 1904	X	121, 125, 130 151, 155, 158 161, 163, 167 170, 174, 177 179, 183, 186 188, 207, 230 233, 264, 289
Petticoat Lane, the "Bowery" of London (Petticoat Lane on Sunday, Hepworth)	Strike Tolking	c. 1904	Nov 1904	X	139
Pickanniny's Battle (Hard Wash)		с. 1896	Jan 1903	X	13, 14, 15, 20
Physical Culture Girl (Nos. 1, 2 and 3)	Bitzer	July 1903	July 1903	X	90, 91
Picturesque West (Steamboat and Great Eastern Rock)	Bitzer	Nov 1899	May 1902	X	67
Pierrot and His Wives (Pierrot's Problem)	Marvin	July 1900	Apr 1902	X	70
Pigeon Farm	Gove	July 1906	0	0	260, 286, 318
Pines of Rockies (Warwick)	bad's	с. 1905	0	0	251
Pioneers (Firing the Cabin, Discovery of Bodies, Rescue of Child from Indians, Settler's Home Life)	McCutcheon	Sept 1903	Sept 1903	X	118, 130, 215 216
Pipe Dream	Bitzer	June 1905	June 1905	X	211, 257
Pirate's Gold	Bitzer & Marvin	Oct 1908	Nov 1908	X	400
Planter's Wife	Bitzer	Sept 1908	Oct 1908	X	395
Playmates (Gaumont)		с. 1906	0	0	260
Poachers (Gaumont)	-	с. 1903	0	0	107

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Police Parade	Armitage	June 1899	0	0	71
Polo at Hurlingham (Hurlingham vs. Ranelagh)	AM&B/E	1899	0	0	40
Poor Hooligan, So Hungry Too!	Bitzer	Oct 1903	Nov 1903	X	126, 198
Poor Old Fido	Bitzer	June 1903	0	0	87, 192
Pope Leo XIII	Dickson	1897	Nov 1898 & Sept 1903	X	53
Porous Plaster	Weed	Nov 1903	Dec 1903	X	200
Poster Girls	Armitage	Sept 1899	Apr 1902	X	62, 100
Poughkeepsie Regatta	Bitzer	June 1906	0	0	248
Pouting Model	Armitage	June 1901	June 1902	X	72
Power of Authority	Weed	Dec 1903	Jan 1904	X	201
President Faure Shooting Pheasants	HI WALK	1899	0	0	43
President Loubet Leaving Versailles	so(F)P1	1899	0	0	43
President McKinley (President McKinley Leaving Observatory, Mt. Tom, Holyoke, Massachusetts)	Armitage	June 1899	Apr 1902	X	68
President Reviewing School Children	Miles	May 1903	June 1903	X	83
President Roosevelt and Staff (Governor Roosevelt and Staff)	Armitage	Sept 1899	May 1902	X	65
President Roosevelt at Army-Navy Football Game (President Roosevelt Crossing the Field)	Congdon	Dec 1901	Apr 1902	Х	68
President Roosevelt in Washington	_	c. 1906?	0	0	257
President Roosevelt's Fourth of July Oration	Bitzer	July 1903	July 1903	X	90
President's Carriage	Miles	May 1903	June 1903	X	83
Price of a Kiss	Armitage	May 1899	Apr 1902	X	60
Prince Henry at West Point, N.Y. (Prince Henry Reviewing Cadets at West Point)	Bonine	Mar 1902	Mar 1902	X	68
Prince of Darkness	Armitage	Mar 1900	June 1902	X	69, 100
Prince of Wales' Lawn Party (Clarence House Lawn Party)	AM&B/E	1897	0	0	29
Princess in the Vase	Bitzer	Feb 1908	Feb 1908	X	338-339
Princeton-Yale Football Game	L- IZHA	c. 1896	0	0	19
Professional Jealousy	Bitzer & Marvin	Dec 1907	0	0	328
Professor of the Drama	Bitzer	June 1903	June 1903	X	86, 191
Providence Division Wrecking Train	-	Oct 1897	0	0	30
Promenaders	Armitage	July 1900	0	0	64
THE RESERVE THE PARTY OF THE PA	201	160.05			
Quail Shooting at Pinehurst	Bitzer	Nov 1905	Jan 1906	X	257, 271, 32

Film Title	Cameraman	Date Photo- graphed	Date of Copyright	16mm Film	Page No.
Quebec Fire Department on Sleds (Quebec Fire Department on Runners)	Bonine	Feb 1902	Dec 1902	х	72
Queen Victoria's Jubilee Procession	AM&B/E	1897	0	0	27, 32
Queenstown Heights, M.C.R.R.	Armitage	June 1899	0	0	250
Quick Lunch	Weed	Mar 1904	0	0	206, 252
Quick Recovery	Armitage	June 1901	Apr 1902	X	60
Race Between Two Trains on Parallel Tracks (Rivals)	N sue .	1899	Dec 1902	x	44
Race for a Kiss (Hepworth)	i de E	c. 1904	Nov 1904	X	139
Racing Chutes at Dreamland	Bitzer	July 1904	July 1904	X	129, 225
Railroad Quick Lunch	Weed	Mar 1904	0	0	206, 252
Railway Tragedy (Gaumont)	0612	с. 1904	Oct 1904	X	133
Rain Dance at Orabi	Armitage	July 1903	0	0	146
Raleigh Crew	_	May 1899	0	0	49
Rapid Fire Drill (Small Gun Drill, St. John's Academy)	Bitzer	Mar 1904	Mar 1904	X	222
Ray of Sunshine After the Rain (Little Ray of Sunshine After the Rain)	Armitage	Sept 1899	Apr 1902	X	62
Ready for Duty (Fifteenth Infantry)	Armitage	July 1900	May 1902	X	66
Reception to British Fleet, N.Y. Harbor (Reception of British Fleet)	Bitzer	Nov 1905	Nov 1905	X	257
Reckoning	Bitzer	Nov 1908	Dec 1908	X	411
Red Girl	Marvin	Aug 1908	Sept 1908	X	385
Redman and the Child	Marvin	July 1908	July 1908	X	371
Rehearsal	Bitzer	Oct 1903	Oct 1903	X	199
Reliance vs. Shamrock III	Weed	Aug 1903	Aug 1903	X	92
Remarkable Group of Trained Animals (Urban)	-	с. 1903	0	0	108
Representation of Jeffries-Corbett Fight (Reproduction of Jeffries-Corbett Contest)	Bitzer	Aug 1903	Sept 1903	0	224
Reproduction of McGovern-Corbett Fight (Reproduction of Corbett-McGovern Fight)	Armitage	May 1903	June 1903	X	85
Rescued in Midair (Gaumont)	_	c. 1906	0	0	263
Reuben in the Subway (Rube in the Subway)	Bitzer	June 1905	June 1905	X	167, 170, 174 177, 179, 183 186, 188, 211 230, 233
Revenge! (Gaumont)	-	c. 1904	Oct 1904	X	133
Review of Troops at Aldershot by Queen Victoria	AM&B/E	1897	0	0	27, 28, 35, 48
Rickshaw Parade, Kioto, Japan (Rickshaw Parade [Kioto] Japan)	Bonine	July 1901	Apr 1902	X	68

Film Title	Cameraman	Date Photo- graphed	Date of Copyright	16mm Film	Page No.
Ride on a Switchback		1898	0	0	66
Rip's Toast	The galactic control of the state of the sta	с. 1896	Dec 1896	0	13, 14, 16, 18 19, 20, 21, 22 82
Rip Van Winkle (AM&B copyrighted various pieces of the Rip Van Winkle story in 1896, 1897, and 1902)	Strant.		- -	Х	82
Rip Van Winkle (Gaumont)	LIZETTS.	c. 1903	0	0	106
Rising Panorama of a Norwegian Waterfall (Paul)	-	c. 1903	0	0	107
River Pirates	Bitzer	Sept 1905	Sept 1905	X	175-177, 179, 183, 186, 188
Rock of Ages		Jan 1901?	May 1902	X	70
Rock of Ages	Bitzer	Sept 1903	Oct 1903	X	196
Romance of a Jewess	Bitzer	Sept 1908	Oct 1908	X	396
Romance of Burglar Bill (What Burglar Bill Found in the Safe)	Weed	Aug 1903	Jan 1904	X	112
Romance of an Egg	Bitzer	April 1908	May 1908	X	356
Rose	Bitzer	Aug 1903	Aug 1903	X	103, 194
Rotary Snow-Plow in the Great North West		Mar 1903	0	0	251
Rounding the Stake-Boat (Columbia and Defender Rounding Stake-Boat)	Armitage	July 1899	May 1902	X	64
Royal Blue Express		1896	0	0	14, 15, 16
Royal Salute	Congdon	Mar 1902	0	0	71
Rube Brown in Town	Bitzer	Apr 1907	0	0	298
Run of a Snow Shoe Club	Bonine	Feb 1902	0	0	65
Run of the N.Y. City Fire Dept. (Run of New York Fire Department)	Bitzer	May 1903	May 1903	X	224
Running of the Brooklyn Handicap, 1904 (Brooklyn Handicap, 1904)	Bitzer	May 1904	June 1904	X	224-225
S.S. Mohican (Wreck of the Mohican)	Dickson?	c. 1899	0	0	49
S.S. Paris (Wreck of the S.S. "Paris")	Dickson	c. 1899	0	0	40, 49
Sacramento Valley, California		Mar 1903	0	0	251
Sailors of the Atlantic Fleet (Sailors of the Atlantic Fleet, Dewey Parade)	Armitage	Sept 1899	Apr 1902	X	65
Salmon Fisheries of Vancouver (Urban)		c. 1904	0	0	111-112
Salmon Fishing in Quebec (Salmon Fishing Nipissisquit River)	Bitzer	Oct 1905	Jan 1906	X	257, 271, 321
Sampans Racing Toward an Incoming Liner (Sampans Racing Toward Liner)	Bonine	July 1901	May 1902	X	67
San Francisco (Market Street Before Parade, Over Route of Roosevelt Parade in an Automobile)	Miles	May 1903	June 1903	X	83, 246, 272, 321

Film Title	Cameraman	Date Photo- graphed	Date of Copyright	16mm Film	Page No.
San Francisco (San Francisco Disaster)	Bitzer	May 1906	May 1906	X	243, 244, 245 276
Sand Baby	Weed	Aug 1903	Sept 1903	X	105, 221
Sand Fort	Weed	Aug 1903	Sept 1903	X	105, 221
Sandow	William	c. 1896	Dec 1896, Nov 1902 & June 1903	X	23
Sandwich Man	Armitage	Sept 1899	Apr 1902	X	62
Saturday Afternoon with the New York Athletic Club at Traver's Island (New York Athletic Club Games, Travers Island)	Bitzer	June 1905	June 1905	X	226
Sausage Machine	F1 (n)_	c. 1897	Nov 1902	X	49
Saved!	Weed	Dec 1903	Jan 1904	X	202
School Fire Drill	Armitage	Oct 1900	0	0	72
Schoolmaster's Surprise	KI PM_	c. 1897	Apr 1902	X	59
Scot's Greys and Gordon Highlanders		c. 1899	0	0	48
Sculptor's Nightmare	Bitzer	Apr 1908	May 1908	X	350
Search for Evidence	Bitzer	July 1903	Aug 1903	X	102, 213
Seashore Baby	Bitzer	July 1904	July 1904	X	222
Second Company, Governor's Footguards, Connecticut (Governor's Foot Guards, Conn.)	Armitage	Oct 1899	May 1902	X	65
Seeing New York: or "Lifting the Lid"	Bitzer	June 1905	June 1905	X	167, 170, 174 177, 179, 183 186, 188, 230 233
Seeress	Weed	Dec 1903	Jan 1904	X	202
Serenaders	Armitage	May 1899	Nov 1902	X	51
7th Regiment, New York City (Seventh Regiment, New York)	Armitage	Sept 1899	Aug 1902	X	66
Seventy-First Regiment, N.G.S.N.Y. (71st Regiment, Camp Wyckoff)		с. 1899	Apr 1902	X	66
She Fell, Fainting, Into His Arms	Bitzer	Sept 1903	Oct 1903	X	126, 196
Shelter Tent Drill	Weed	July 1903	July 1903	X	102
Sherlock Holmes Baffled	Marvin	Apr 1900	Feb 1903	X	100
Sherman Tunnel, U.P.R.R. (Sherman Hill Tunnel)	Bitzer	July 1901	Mar 1903	X	251
Shocking Incident (Willie Westinghouse and the Doctor's Battery)	Bitzer	May 1903	May 1903	X	84, 191
Shooting the Chutes	20 136 <u>-</u>	c. 1897	Nov 1902	X	26, 36
Shooting the Chutes (Shooting the Chutes at Luna Park)	Bitzer	May 1903	May 1903	X	86
Shooting the Rapids of Killarney (Gaumont)		c. 1904	0	0	133

Film Title	Cameraman	Date Photo- graphed	Date of Copyright	16mm Film	Page No.
Silver Wedding	Dobson	Mar 1906	Mar 1906	X	240, 257, 268 269, 320
Simple Life	Bitzer	Dec 1905	Jan 1906	X	234, 257, 271 319
Sister Is Not Engaged	Marvin	June 1900	0	0	101
Skating in Central Park, N.Y. City (Skating on Lake, Central Park)	Armitage	Feb 1900	Aug 1902	X	65
Skirt Dance (Deyo)	*/#/-	1896	Apr 1897	X	14, 15
Skyscrapers	Dobson	Nov 1906	Dec 1906	X	279, 287, 31
Sleeping Child	Armitage	June 1901	June 1902	X	72
Slippery Slide	Marvin	May 1901	June 1903	X	71
Slocum Disaster	Bitzer & Dobson	June 1904	June 1904	X	128, 217, 25
Smoked Husband	Bitzer	Aug 1908	Sept 1908	X	388
Smoky Stove	Weed	Sept 1903	Oct 1903	X	197
Snowman	Bitzer	Jan 1908	Feb 1908	X	337
Snowplow Bucking a 15-Foot Snowslide	_	Mar 1903	0	0	251
Society Ballooning	Bitzer	Apr 1906	May 1906	X	246, 272, 32
Some Dudes Can Fight	-7	с. 1898	Jan 1903	X	100
Song of the Shirt	Bitzer	Oct 1908	Nov 1908	X	403
Sound Money Club Parade	tt de le ssorem	1896	0	0	12, 14, 15
Spanish-American War (Philippines)	Ackerman	May 1900	1902	X	66, 67
Sparring at the N.Y.A.C.	Bitzer	Nov 1905	Nov 1905	X	257
Spectacular Start	Armitage	Oct 1899	May 1902	X	63
Speed Test of the Boat "Tarantula"	Bitzer	June 1904	0	0	225
Spill From an Ice Yacht (A Spill)	Bonine	Jan 1902	Apr 1902	X	65
Spirit of '76	Bitzer	Apr 1905	May 1905	X	219
Spirits in the Kitchen	Armitage	May 1899	July 1902	X	69
Spooks at School	Marvin	Sept 1900	Apr 1903	X	101
Springtime in the Park	Armitage	Apr 1901	Apr 1902	X	60
Stable on Fire	N mat	с. 1896	Jan 1897	0	13, 15, 20
Stage Rustler	Marvin	June 1908	July 1908	X	366, 367
Start of the Gordon-Bennet Cup Race (Hepworth)	Service Control	с. 1903	0	0	93
Stallion Championship (Stallion Race)	Armitage	Oct 1900	Apr 1902	X	64
Start of 3rd Cup Race	Armitage	Oct 1901	0	0	65
Starting a Skyscraper (Beginning of a Skyscraper)	Bonine	Jan 1902	Apr 1902	X	68
Startled Lover		c. 1898	Apr 1902	X	44, 69

Film Title	Cameraman	Date Photo- graphed	Date of Copyright	16mm Film	Page No.
Steamboat Rock, U.P.R.R. (Steamboat and Great Eastern Rock)	Bitzer	Nov 1899	May 1902	X	251
Steamer Grand Republic (Grand Republic Passing Columbia)	Armitage	Oct 1899	May 1903	X	70
Steamship Chippewa (S.S. Chippewa)	Armitage	July 1899	June 1902	X	70
Steeplechase, Coney Island		с. 1897	June 1903	X	28, 29
Still Waters Run Deep		c. 1898	Dec 1902	X	100
Stolen Jewels	Bitzer	Aug & Sept 1908	Sept 1908	X	389
Stop Thief	Armitage	Dec 1900	June 1902	X	70
Story the Moving Pictures Told (Story the Biograph Told)	Weed	Nov 1903	Jan 1904	X	126, 200
Street Fight in Chicago (Street Fight and Arrest)	TT NOT	с. 1899	Sept 1902	X	100
Streets of New York	Dobson	Dec 1905	Dec 1905	X	235, 271, 319
Strictly Fresh Eggs (Chicks to Order)	Bitzer	June 1903	July 1903	X	88
Subject for the Rogue's Gallery	Weed	Jan 1904	Feb 1904	X	203
Subpoena Server	Bitzer	Apr 1906	Apr 1906	X	242, 267, 300
Suburbanite	Weed	Oct 1904	Nov 1904	X	136-138, 151, 158, 161, 163 167, 170, 174 177, 179, 183 186, 188, 208 230, 233
Summer Boarders	Bitzer	July 1905	Aug 1905	X	168-170, 177, 179, 183, 186, 188, 212, 230, 257, 289
Sweets for the Sweet	Bitzer	July 1903	Aug 1903	X	103
Swimming Class	Bitzer	July 1904	July 1904	X	222
Swimming Race at Coney Island	Bitzer	Aug 1904	Aug 1904	Х	225
Tally-Ho	Armitage	Dec 1901	0	0	64
Taming of the Shrew	Bitzer & Marvin	Oct 1908	Nov 1908	X	401
Tavern-Keeper's Daughter	Marvin	July 1908	July 1908	X	370
Teacher's Unexpected Ducking	Bitzer	June 1903	0	0	87, 192
Tenderloin Tragedy	Bitzer	Mar 1907	Apr 1907	X	294
Terrible Night	Armitage	Apr 1900	July 1902	X	69, 100
Terrible Ted	Bitzer	June 1907	0	0	307
Terrific Race (Hepworth)	081-3512-0	с. 1903	0	0	94
Fest Match, Manchester	AM&B/E	1899	0	0	40
Test of Friendship	Bitzer	Nov 1908	Dec 1908	X	412

Film Title	Cameraman	Date Photo- graphed	Date of Copyright	16mm Film	Page No.
Thief and the Pie Woman	Marvin	May 1900	Feb 1903	X	101
Thompson's Night Out	Bitzer	May 1908	May 1908	X	355
Those Troublesome Boys (Warwick)	191 Valid	c. 1904	0	0	111
Three Jolly Girls	m #P	pre-1900	0	0	24
Three Mile Cascade Tunnel	at Phala	Mar 1903	0	0	251
Threshing Machine at Work		1897	0	0	29
Through Austin Glen, Catskill Railway	Bitzer	Apr 1906	0	0	252
Through Canadian Rockies in Winter (Urban)		pre-1906	0	0	251
Tied to Her Apron Strings	Weed	Dec 1903	Jan 1904	X	201
Tired Tailor's Dream	Dobson	May 1907	Aug 1907	X	303, 310
Tom, Tom, the Piper's Son	Bitzer	Feb 1905	Mar 1905	X	149-151, 158, 161, 163, 167 170, 174, 177 179, 183, 186 188, 209, 230 233, 257
Too-Ardent Lover	Bitzer	July 1903	July 1903	X	90
Toodles Recites a Recitation	Weed	Oct 1903	Nov 1903	X	126, 222
Toodles' Strawberry Tart (Toodles and Her Strawberry Tart)	Weed	Oct 1903	Oct 1903	X	126, 221
Toodles' Tea Party	Weed	Oct 1903	Nov 1903	X	222
Total Accident	McCutcheon	July 1903	Aug 1903	X	104
Tough Kid's Waterloo	Bitzer	July 1900	July 1902	X	62
Trafalgar Square	AM&B/E	c. 1896	0	0	35, 36
Trailed by Bloodhounds (Paul)		c. 1903	0	0	98, 99
Train of Sugar Cane on Way to Crusher (Train of Sugar Cane)	Bonine	Aug 1901	May 1902	X	67
Trained Baby Elephants (Gaumont)	1921	с. 1903	0	0	108
Trained Dogs and Elephants (Gaumont)	74 76-10	c. 1903	0	0	108
Tramp and the Muscular Cook		pre-1900	Apr 1902	X	59
Trial Marriages	Bitzer	Dec 1906	Jan 1907	X	284, 288, 320
Trick on the Cop	Weed	Feb 1904	Mar 1904	X	205
Trilby and Little Billee	m	c. 1896	Dec 1896	0	13, 14, 15, 16 18, 19
Troublesome Fly	Marvin	May 1900	May 1902	X	61
Trout Fishing	Armitage	June 1900	Dec 1902	X	64
Trout Fishing on the Rangeley Lakes (Trout Fishing, Rangeley Lakes)	Bitzer	Oct 1905	Jan 1906	X	257, 271, 321
Truants	Bitzer	Jan 1907	Apr 1907	X	292, 319
Tunnel No. 3, U.P.R.R. (Tunnel Number Three)	Bitzer	Dec 1899	Apr 1902	X	67, 251

Film Title	Cameraman	Date Photo- graphed	Date of Copyright	16mm Film	Page No.
Tunnel Workers	Dobson	Oct 1906	Nov 1906	х	278, 287, 318
Turkey Hunt at Pinehurst	Bitzer	Nov 1905	0	0	257
"23" (Twenty-Three Skidoo Brothers)	Bitzer	May 1906	June 1906	X	245, 272, 32
Two Bottle Babies	Bitzer	July 1904	Aug 1904	X	223
Two Hours After Hatching (Two Hours After Chickens Leave the Shells)	Ackerman	Sept 1899	Apr 1902	X	69
Two Old Cronies	Armitage	Nov 1900	Feb 1903	X	101
Two Topers (The Topers)	Bitzer	June 1905	June 1905	X	211, 257
Two's Company	Armitage	Nov 1900	Apr 1902	Х	61, 101
Ugly-Tempered Tramp	Armitage	Nov 1900	Mar 1903	х	101
Uncle Reuben at the Waldorf	Weed	Oct 1903	Oct 1903	X	198
Under the Bamboo Tree	Bitzer	June 1905	June 1905	X	211, 257
Under the Old Apple Tree	Bitzer	Oct 1907	Oct 1907	X	314-315, 319
Under Shadow of Mt. Stephen, C.P.R.R.	Bitzer	Oct 1899	0	0	67, 250
Unfaithful Wife	Bitzer	July 1903	July 1903	X	91, 213
U.S. Raleigh	_	Apr 1899	0	0	47, 49
U.S. Naval Militia (Drill by Naval Militia)	Bitzer	Dec 1900	Apr 1902	X	66
United States Troops in Yellowstone Park	Armitage	Aug 1903	0	0	147
Unique Race (Unique Race Between Elephant, Bicycle, Camel, Horse and Automobile)		May 1899	Apr 1902	X	63
Unlucky Lover	Armitage	May 1901	Mar 1903	X	59
Unprotected Female	Bitzer	June 1903	June & July 1903	X	87
Unusual Spectacle (Urban)	role:	c. 1903	0	0	94
Unveiling the New Grant Statue, Philadelphia	001 -	Apr 1899	0	0	47
Up Mont Blanc (Warwick)	Ormiston- Smith	Sept 1902	0	0	77, 78
Valet's Wife	Bitzer & Marvin	Nov 1908	Nov 1908	х	408
Valley of the Esopus (In the Valley of the Esopus)	Bitzer	Apr 1906	Apr 1906	X	251
Vaquero's Vow	Bitzer	Sept 1908	Oct 1908	X	394
Vaudreuil to St. Anne, G.T.R.R.	Bitzer	July 1900	0	0	251
Venice, Italy	Dickson	1899	0	0	43
Victim of Circumstantial Evidence	Bitzer	June 1903	July 1903	Х	89, 126, 193
Victoria Bridge, G.T.R.R.	Armitage	June 1900	0	0	251

Film Title	Cameraman	Date Photo- graphed	Date of Copyright	16mm Film	Page No.
Village Cut-Up	Dobson & Bitzer	June 1906	June 1906	X	247, 276
Waders	Weed	Aug 1903	Aug 1903	X	105
Wages of Sin	Bitzer	July 1903	Aug 1903	X	103, 214
Waiting for Bill	Weed	Dec 1903	Dec 1903	X	126, 201
Waiting for Santa Claus	Armitage	June 1901	June 1902	X	72
Wanted; A Dog	McCutcheon	Mar 1905	Apr 1905	X	155-158, 163, 167, 170, 174, 177, 179, 183, 186, 188, 210, 230, 233, 257, 289
Wanted-A Nurse	Dobson	Sept 1906	Sept 1906	X	264, 277
Washing of a Pickaninny by His Mother (Hard Wash)		c. 1896	Jan 1903	X	13, 14, 15, 20
Water Duel	Bitzer	Aug 1900	Feb 1903	X	101
Wedding	Bitzer	May 1905	May 1905	X	159-161, 163, 167, 170, 174 177, 179, 183 186, 188, 210 230, 233, 257
Weighing the Baby	Bitzer	Sept 1903	Oct 1903	X	221
Welcoming a Stranger to Town (How They Rob Men in Chicago)	Marvin	Apr 1900	Apr 1902	X	61
Welsh Rabbit	Bitzer	June 1903	July 1903	X	194
West Point Cadets and Band (West Point Cadets)	Armitage	Sept 1899	Jan 1903	X	65
What Are the Wild Waves Saying? Sister	Weed	Aug 1903	Aug 1903	X	104, 221
What Burglar Bill Found in the Safe	Weed	Dec 1903	Jan 1904	X	126, 201
What Happened to Jones	Figure 1 more	с. 1899	Feb 1903	X	49
What Ho! She Bumps! (Kent House Slide)	Bonine	Feb 1902	May 1902	X	65
When Babies Quarrel	Armitage	July 1899	0	0	71
When Knights Were Bold	Bitzer	Apr 1908	May 1908	X	351
When We Were Twenty-One	Armitage	Nov 1900	May 1902	X	61, 101
Where Breakers Roar (Where the Breakers Roar)	Bitzer & Marvin	Aug 1908	Sept 1908	X	387
While Strolling in the Park	Weed	Dec 1903	Jan 1904	X	202
Whirlpool Rapids, Niagara Falls	Armitage	July 1899	0	0	67, 250
Who Pays for the Drinks?	Weed	Oct 1903	Oct 1903	X	126, 198
Who's Got the Red Ear?	et sur	с. 1899	Feb 1903	X	100
Why Foxy Grandpa Escaped a Ducking	Bitzer	June 1903	July 1903	X	89, 126, 193
Why Mrs. Murphy Takes Her Meals Standing	Armitage	May 1899	0	0	100
Why She Didn't Make the Cake (Chicks to Order)	Bitzer	June 1903	July 1903	X	192

Film Title	Cameraman	Date Photo- graphed	Date of Copyright	16mm Film	Page No.
Widow ("He Cometh Not," She Said)	Bitzer	July 1903	Aug 1903	X	104, 194
Widow and the Only Man	Bitzer	Aug 1904	Sept 1904	X	123-124, 151 158, 161, 163 167, 170, 174 177, 179, 183 186, 188, 207 230, 233, 289
Wife Wanted	Bitzer	Oct 1907	0	0	316-317
Wild Turkey Shooting in Virginia (Wild Turkey Hunt)	Bitzer	Nov 1905	Jan 1906	X	271, 321
Wilder, Marshall P.	Marie III	1897	0	0	33
Willie's Camera	Bitzer	June 1903	July 1903	X	89, 193
Winchester Arms Factory at Noon	-	1896	Feb 1897	0	21, 22
Windsor Hotel Fire		Mar 1899	0	0	44, 49, 51
Windy Day at the Flatiron (At the Foot of the Flatiron)	Weed	Oct 1903	Nov 1903	X	199
Wine Opener	Bitzer	June 1905	June 1905	X	211
Wise Elephant (Urban)	Shell call	с. 1903	0	0	95
Wizard's Matrimonial Bureau (Necromancer)	Bitzer	June 1903	June 1903	X	191
Woman's Way	Marvin	Oct 1908	Nov 1908	X	405
Wrath of a Jealous Wife	Weed	Oct 1903	Oct 1903	X	126, 197
Wreck of the Schooner "Richmond"	Max made	с. 1897	0	0	33
Wrestling—New York Athletic Club (Wrestling at the N.Y.A.C.)	Bitzer	Nov 1905	Nov 1905	X	257
(W)Ringing Good Joke	REKT HEST	1898	Jan 1903	X	59
Wrong Room	Weed	Mar 1904	Mar 1904	X	205
X-Ray Mirror	McCutcheon	Aug 1899	0	0	69
Yale Crew	Louisti	May 1899	0	0	50
Yale Football Squad of 1901	Congdon	Nov 1901	0	0	65
Yale Football Team at Practice, New Haven, Connec	cticut –	1896	Jan 1897	0	21, 22
Yale Laundry	Bitzer	Oct 1907	Oct 1907	X	312-313, 320
Yale-Princeton Football Game		c. 1896	0	0	19
Yale (Varsity) Crew	Louisti	May 1899	0	0	50
Yard of Puppies	McCutcheon	Aug 1903	Aug 1903	X	104
Yellow Peril	Bitzer	Feb 1908	Mar 1908	X	340
You Will Send Me to Bed, Eh?	Bitzer	Oct 1903	Oct 1903	X	198
			Sept 1908	ELLY.	

CAMERAMEN

Although we were not always successful, every effort was made to obtain the correct spelling and the full names of the cameramen that follow. Their motion picture credits were taken from Biograph handwritten ledgers that often were illegible. When more than one cameraman contributed to a film, it is so indicated.

Film Title and Date Photographed Dat	ate of Copyrigh		
CAMERAMAN: ACKERMAN			
June 1899			
Hot Meals at all Hours	Jan 1903		
August 1899			
Fancy Diving	Sept 1902		
September 1899			
Eggs Hatching	Apr 1902		
Two Hours After Hatching	Apr 1902		
October 1899			
Overland Limited	June 1902		
March 1900			
Back from the Battle	May 1902		
May 1900			
Aguinaldo's Navy	Apr 1902		
Historic Feat	Apr 1902		
Into the Wilderness Spanish-American War (Philippines)	Apr 1902 1902		
engang pala salah sa	LA Mail no		
January 1901 In Proud Array	Apr 1902		
Assault on South Gate of Pekin, China	Apr 1902		
Li Hung Chang	Apr 1902		
Oriental Highway	June 1902		
CAMERAMAN: ARMITAGE, F.S.	medeu erred rederl erred red lid egen		
May 1899			
Champion High Jumpers, "Chappie" and "Ben Bolt" Good Shot			
How Willie Put a Head on His Pa	Apr 1902 Apr 1902		
Ladies' Saddle Horses	Mar 1903		
Little Willie Puts a Head on His Pa	Apr 1902		
Price of a Kiss	Apr 1902		
Serenaders	Nov 1902		
Spirits in the Kitchen Why Mrs. Murphy Takes Her Meals Standing	July 1902 0		
JUNE 1899			
Baby Marion Clark	0		
Corset Model	June 1903		
Falls View Station, M.C.R.R.	0		
Fire Department, Buffalo, N.Y.	0 Apr 1902		
Falls View Station, M.C.R.R. Fire Department, Buffalo, N.Y. Her First Cigarette Lieut. Gen. Nelson A. Miles			

President McKinley Queenstown Heights, M.C.R.R. July 1899 Babies Playing on a Hot Day Baby's Bath Columbia and Defender Detroit Fire Department Employees of Parke, Davis & Co. Detroit, Mich. Love in a Hammock Parke Davis' Employees Rounding the Stake-Boat Steamship "Chippewa" When Babies Quarrel Whirlpool Rapids, Niagara Falls August, 1899 Ding, Dong, Dell; Johnny's in the Well Maniac Barber September, 1899 Capt. Paul Boyton Feeding His Pets Diving Through Paper Hoops Fancy Diving at Bath Beach, L.I. High Diving Horses "King" and "Queen" Little Ray of Sunshine Poster Girls President Roosevelt and Staff Ray of Sunshine After the Rain Sailors of the Atlantic Fleet Sandwich Man Toth Regiment, New York City West Point Cadets and Band September or October, 1899	Film Title and Date Photographed	Date of Copyright
Niagra on the Lake, M.C.R.R. Police Parade Police Parade O President McKinley Queenstown Heights, M.C.R.R. O July 1899 Babies Playing on a Hot Day Baby Lund and Her Pets Baby's Bath Columbia and Defender Detroit Fire Department Employees of Parke, Davis & Co. Detroit, Mich. Love in a Hammock Parke Davis' Employees Rounding the Stake-Boat Steamship "Chippewa" When Babies Quarrel Whirlpool Rapids, Niagara Falls August, 1899 Ding, Dong, Dell; Johnny's in the Well Maniac Barber July 1902 September, 1899 Capt. Paul Boyton Feeding His Pets Poliving Through Paper Hoops Fancy Diving at Bath Beach, L.I. High Diving Horses "King" and "Queen" Little Ray of Sunshine Poster Girls President Roosevelt and Staff Ray 1902 Apr 1903 Apr 1903 September or October, 1899 Dewey Arch, New York City West Point Cadets and Band September or October, 1899 Dandy Fifth Regiment of Baltimore Second Company, Governor's Footguards, Conn. Spectacular Start Steamer "Grand Republic" November, 1899 Foster Mother Apr 1902 Foster Mother Apr 1902 Apr 1902 Apr 1903 November, 1899 Foster Mother Apr 1902 Apr 1902 Apr 1903 November, 1899 Foster Mother Apr 1902 Apr 1902 Apr 1903 November, 1899 Foster Mother Apr 1902 Apr 1902 Apr 1903 November, 1899 Foster Mother		
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Police Parade President McKinley Queenstown Heights, M.C.R.R. July 1899 Babies Playing on a Hot Day Baby Lund and Her Pets Baby's Bath Columbia and Defender Detroit Fire Department Employees of Parke, Davis & Co. Detroit, Mich. Love in a Hammock Parke Davis' Employees Rounding the Stake-Boat Steamship "Chippewa" When Babies Quarrel Whirlpool Rapids, Niagara Falls August, 1899 Ding, Dong, Dell; Johnny's in the Well Maniac Barber September, 1899 Capt. Paul Boyton Feeding His Pets Diving Through Paper Hoops Fancy Diving at Bath Beach, L.I. High Diving Horses "King" and "Queen" Cittle Ray of Sunshine Poster Girls President Roosevelt and Staff Ray of Sunshine After the Rain Sailors of the Atlantic Fleet Sandwich Man Arb 1902 Cheevey Arch, New York City West Point Cadets and Band September or October, 1899 Dewey Arch, New York City Doctober 1899 Dandy Fifth Regiment of Baltimore Second Company, Governor's Footguards, Conn. Spectacular Start Steame "Grand Republic" November, 1899 Foster Mother Apr 1902 November, 1899 Foster Mother Apr 1902 Apr 1902 Apr 1903 November, 1899 Foster Mother Apr 1902 Apr 1903 November, 1899 Foster Mother Apr 1902 Apr 1902 Apr 1903 Apr 1903 November, 1899 Foster Mother Apr 1902 Apr 1902 Apr 1902 Apr 1903 Apr 1903 November, 1899 Foster Mother		
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Diving Through Paper Hoops Fancy Diving at Bath Beach, L.I. Gettigh Diving Horses "King" and "Queen" Cittle Ray of Sunshine Poster Girls President Roosevelt and Staff Ray of Sunshine After the Rain Sailors of the Atlantic Fleet Sandwich Man The Regiment, New York City West Point Cadets and Band September or October, 1899 Dewey Arch, New York City Dune 1903 Doctober 1899 Dandy Fifth Regiment of Baltimore Second Company, Governor's Footguards, Conn. May 1902 Spectacular Start Steamer "Grand Republic" November, 1899 Foster Mother Apr 1902 Apr 1903 Apr 1903 Apr 1903 Apr 1902 Apr 1903 Apr 1903 Apr 1903 Apr 1903 Apr 1904 Apr 1905 Apr 1905 Apr 1906 Apr 1907 Apr 1908 Apr 1909	September, 1899	
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Fancy Diving at Bath Beach, L.I. High Diving Horses "King" and "Queen" Apr 1902 Apr 1903 Apr 1903 Apr 1904 Apr 1905 Apr 1906 Apr 1907 Apr 1908 Apr 1908 Apr 1909 Apr 1908 Apr 1909 Apr 1908		
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Foster Mother Apr 1902		, 2000
	November, 1899	
Fougere June 1902	Foster Mother	Apr 1902
	Fougere	June 1902

Film Title and Date Photographed	Date of Copyright	Film
February, 1900	93,000	June,
	Dec 1904	
How'd You Like to be the Iceman?	Aug 1902	April Birth
Skating in Central Park, N.Y. City	Aug 1902	Close
March 1000	effort was made t	Dowr
March, 1900	M 1000	Finish
"Ein Bier"	May 1902 June 1902	Five 1
Prince of Darkness	June 1902	Fresh
April, 1900		He F
	Dec 1904	Hot N
Horsewhipping an Editor Terrible Night	July 1902	Joke
Terrible reight	July 1302	Legal
May, 1900	ell has ster mire	Little
Farmer Who Couldn't Let Go	0	Non-
Gilead, G.T.R.R.	0	On th
Olicau, O.I.R.R.		Patie
June, 1900	to I not be invested	Pouti
	0	Quicl
Approach to Lake Christopher, G.T.R.R. Trout Fishing	Dec 1902	Sleep
Victoria Bridge, G.T.R.R.	0	Waiti
victoria Bridge, G.I.K.K.		Inly
July, 1900	ATTER SINE	July,
Promenaders	0	How Little
Ready for Duty	May 1902	Little
Ready for Buty	1144 1004	Octol
September, 1900	ed bus eduanted	Start
Loop the Loop	Apr 1902	Start
Loop the Loop		Dece
October, 1900	The state of	Expe
Above the Limit	Apr 1902	Tally
Chimmie Hicks at the Races	Apr 1902	lany
Fire at Tarrant & Co.'s Drug Store, N.Y.	Dec 1902	May,
School Fire Drill	0	Caugh
Stallion Championship	Apr 1902	Corbe
		How
November, 1900	CENT Meson	Repr
Art Studies	Mar 1903	
Aunt Jane's Experience with Tabasco Sauce	Jan 1903	June,
Contrary Winds	Feb 1903	Carpe
In a Chinese Restaurant	Feb 1903	Fire I
Two Old Cronies	Feb 1903	Girls'
Two's Company	Apr 1902	India
Ugly-Tempered Tramp	Mar 1903	
When We were Twenty-One	May 1902	July,
	CALL TO VEH OF SELECT	Girls'
December, 1900	- South State Co.	Moqu
Evidence was Against Him	April 1902	Nava
Nymph of the Waves	April 1903	Nava
Stop Thief!	June 1902	Navaj
	activity of the second second	Navaj
February, 1901	of the second different	Navaj
Locked in the Ice	0	Rain
April, 1901		Augu
Carrie and Her Little Hatchet	Nov 1902	Arriv
Demolishing and Building Star Theatre, New Yor	rk April 1902	Arriv
Jui Jitsu, Japanese Art of Self-Defense	0	Crow
Parade of Buffalo Bill's Wild West	July 1902	Crow
Springtime in the Park	Apr 1902	Down
1001		India
May, 1901		On Y
Anna Held	Apr 1902	Unite
In a Japanese Tatooing Parlor	0	
Lover's Yarn	Apr 1902	Febru
New Maid	June 1903	Acros
Unlucky Lover	Mar 1903	Nihili
		. 1111111

Film Title and Date Photographed	Date of Copyright
100 1008 - 1 Aug 1002	With the same of t
June, 1901	
April Fool Joke	June 1903
Birth of the Pearl	Jan 1903
Close Shave	Dec 1902
Downfall of China Finishing Touches	0
Finishing Touches Five Minutes to Train Time	June 1902
Fresh Lover	Apr 1902 May 1902
He Forgot His Umbrella	Apr 1902
Hot Mutton Pies	Sept 1902
Joke on Whom?	Apr 1902
Legal Hold-up	Apr 1902
Little Piece of String	Apr 1902
Non-Union Paper Hanger	Apr 1902
On the Benches in the Park	Sept 1903
Patient Sufferer	Apr 1902
Pouting Model	June 1902
Quick Recovery	Apr 1902
Sleeping Child	June 1902
Waiting for Santa Claus	June 1902
July, 1901	
How Nora Entertained Officer Duffy	Apr 1902
Little Algy's Glorious Fourth of July	June 1902
October, 1901	
Start of 3rd Cup Race	0
December, 1901	
Expert Driving	May or Sept 190
Tally-Ho	Ó
May, 1903	
Caught Courting	0
Corbett-McGovern Fight	0
How Tommy Got a Pull on his Grandpa	0
Reproduction of McGovern-Corbett Fight	June 1903
June, 1903	
Carpenter Work, Alberquerque School	0
Fire Drill: Alberquerque Indian School	0
Girls' Department, Alberquerque School	0
Indian Boys, Alberquerque School	0
July, 1903	
Girls' Flag Drill, Moqui School	0
Moqui Indian Rain Dance	0
Navajo Indian Foot Race	0
Navajo Indian Horse Race	0
Navajo Indians Wrestling	0
Navajo Squaw Weaving Blanket	0
Navajo Indian Tug-of-War	0
Rain Dance at Orabi	0
August, 1903	
Arrival of Tourists at the Hotel, Yellowstone Pa	ark 0
Arrival of Train at Gardner	0
Crow Indian Festival Dance	0
Crow Indian War Dance	0
Crow Indians Harvesting	0
Down the Bright Angel Trail	0
Indian Horsemanship	0
On Yellowstone Lake	0
United States Troops in Yellowstone Park	0
February, 1905	
Across the Subway Viaduct, New York City	Feb 1905
Nihilists	Mar 1905

Film Title and Date Photographed	Date of Copyrigh
CAMERAMAN: BITZER, G. W.	
May, 1899	
Ambulance Corps Drill	June 1903
June, 1899	
Children Feeding Ducklings	Dec 1902
How Ducks are Fattened	May 1903
July, 1899	
Climbing Jacob's Ladder	0
Frankenstein Trestle	May 1902
October, 1899	
Down Kicking Horse Slide, C.P.R.R.	Jan 1903
Frazer Canon, C.P.R.R.	May 1902
Frazer Canon, East of Yale, B.C. The Gap, C.P.R.R.	May 1902 Apr 1902
Under Shadow of Mt. Stephen, C.P.R.R.	0 Apr 1902
November, 1899	
Picturesque West	May 1902
Steamboat Rock, U.P.R.R.	May 1902
December, 1899	
Devil's Slide, U.P.R.R.	May 1902
One Thousand Mile Tree	Jan 1903
Tunnel No. 3, U.P.R.R.	Apr 1902
June, 1900	
Championship Polo, Brooklyn, N.Y.	Sept 1903
July, 1900	
Tough Kid's Waterloo	July 1902
Vaudreuil to St. Anne, G.T.R.R.	0
August, 1900	
Water Duel	Feb 1903
September, 1900	
Galveston (Texas) Hurricane	0
Love in the Suburbs	Jan 1903
October, 1900	
Last Alarm	June 1903
November, 1900	
Council Bluffs to Omaha	Mar 1903
December, 1900	
At Break-Neck Speed	June, 1903
Childhood's Vows	0
J.S. Naval Militia	Apr 1902
April, 1901	
Boats Under Oars	June 1902
Middies Shortening Sail	July 1902
Лау, 1901	
Magnificent Electric Tower	Mar 1903
uly, 1901	
Fattened for Market	June 1902
Georgetown Loop, U.P.R.R.	June 1903
n the Grazing Country	June 1902
ndian Fort, Sherman Hill Tunnel	Mar 1903 Mar 1903

Film Title and Date Photographed	Date of Copyright
December, 1901	
Beginning of a Great Enterprise	0
beginning of a Great Enterprise	I PARK OF THE OWNER.
May, 1903	
Don't Get Gay with Your Manicure!	0
Hairdresser	May 1903
Want My Dinner	0
Kitty and Her Little Bed Model Courtship	May 1903
Pajama Girl	May 1903
Run of the N.Y. City Fire Dept.	May 1903
Shocking Incident	May 1903
Shooting the Chutes	May 1903
June, 1903	
Betsey Ross Dance	June 1903
Cook Visits the Parlor	June 1903
Cozy Corner Dance	June 1903
Dangers of Dining in Private Dining Rooms	June 1903
Discordant Note Divorce	July 1903 June 1903
Doctor's Favorite Patient	June 1903
Down the Bamboo Slide	June 1904
Giddy Dancing Master	June 1903
Gloomy Gus Gets the Best of It	June 1903
Happy Hooligan Earns His Dinner	June 1903
Happy Hooligan in a Trap	June 1903
Happy Hooligan Interferes Haymarket	June 1903 June 1903
Holy Moses the Camel	June 1903
How Mike Got the Soap in His Eyes	June 1903
In the New York Subway	June 1903
Levi & Cohen, the Irish Comedians	July 1903
Making a Welch Rabbit	July 1903
Poor Old Fido Professor of the Drama	0 June 1903
Strictly Fresh Eggs	July 1903
Feacher's Unexpected Ducking	0
Unprotected Female	June 1903
Victim of Circumstantial Evidence	July 1903
Welsh Rabbit	July 1903
Why Foxy Grandpa Escaped a Ducking	July 1903
Why She Didn't Make the Cake Willie's Camera	July 1903
wine's Gainera	July 1903
Muly, 1903 American Soldier in Love and War	* 1 1000
Boy in the Barrel	July 1903 July 1903
Catch-as-Catch-Can Wrestling Bout	July 1903
Oude and the Burglars	Aug 1903
Expert Bag Punching	July 1903
ate of a Gossip	July 1903
Gypsy Duel How Buttons Got Even with the Butler	Aug 1903
Gidnapper	July & Aug 190 Aug 1903
Physical Culture Girl, Nos. 1, 2 and 3	July 1903
resident Roosevelt's Fourth of July Oration	July 1903
earch for Evidence	Aug 1903
weets for the Sweet	Aug 1903
Coo-Ardent Lover	July 1903
Jnfaithful Wife Vages of Sin	July 1903
Vidow	Aug 1903 Aug 1903
August, 1903	
cucky Kitten	Aug 1903
	1145 1000
Representation of Jeffries-Corbett Fight	Sept 1903

Film Title and Date Photographed Date	of Copyrigi
Sentember 1903	
September, 1903	Oct 1009
Camera Fiend Takes a Family Group Catch of Hard Shell Crabs	Oct 1903 Oct 1903
Cat's Cradle	Oct 1903
Cowboy and the Lady	Oct 1903
Frontier Flirtation	Oct 1903
Hooligan in Jail	Oct 1903
insurance Collector	Sept 1903
Rock of Ages	Oct 1903
She Fell, Fainting, into His Arms Weighing the Baby	Oct 1903 Oct 1903
October, 1903	
Blessed be the Peacemaker	Oct 1903
Dancing Bear	Oct 1903
Elopement	Oct 1903
Feeding the Llamas	Oct 1903
Flirtation in Silhouette	Nov 1903
Hooligan as a Safe-Robber	Oct 1903
impartial Lover	Nov 1903
Poor Hooligan, So Hungry Too!	Nov 1903
Rehearsal	Oct 1903
You Will Send Me to Bed, Eh?	Oct 1903
November, 1903	
Harvard vs. Pennsylvania (with McCutcheon & Weed) Hooligan's Dream	Nov 1903 Dec 1903
December, 1903	
Cowboy Justice	Jan 1904
TOUT TOUR TOUR STATE OF THE STA	
March, 1904 Battle of the Yalu	Mar 1904
Rapid Fire Drill	Mar 1904
May, 1904	
Brooklyn Handicap, 1904	June 1904
Running of the Brooklyn Handicap, 1904	June 1904
June, 1904	
Astonishing Test of the Holland Submarine	
Torpedo Boat	July 1904
Auto Boat on the Hudson	June 1904
General Slocum Diaster (with Dobson)	June 1904
Holland Submarine Boat Test	June 1904
Moonshiners (June and July)	Aug 1904
Personal	June 1904
Slocum Disaster (with Dobson)	June 1904
Speed Test of the Boat Tarantula	0
July, 1904	
Alone	July 1904
Automobiling Among the Clouds	Oct 1904
Beyond the Danger Line	July 1904
Coaching in the White Mountains	0
Fighting the Flames	Aug 1904
First Baby	July 1904
Judge Alton B. Parker	Aug 1904
Light-Weight Contest on the Beach	July 1904
Racing Chutes at Dreamland	July 1904
Racing the Chutes at Dreamland	July 1904
Seashore Baby	July 1904
Swimming Class	July 1904
Γwo Bottle Babies	Aug 1904
August, 1904	
August, 1904 Baby and the Puppies	Aug 1904
August, 1904 Baby and the Puppies Children in the Surf	Aug 1904 Aug 1904

Film Title and Date Photographed	Date of Copyright
Swimming Race at Coney Island	Aug 1904
Widow and the Only Man	Aug 1904
September, 1904	
Hero of Liao Yang	Sept 1904
Launch of the Battleship Connecticut (with McCutcheon and Weed)	Oct 1904
October, 1904	
Automobile Race for the Vanderbilt Cup (with Great International Automobile Race for the	Weed) Oct 1904
Vanderbilt Cup (with Weed) Lost Child	Oct 1904 Oct 1904
November, 1904	0
Chicken Thief	0
Various Dates at the End of 1904:	
Baby's Day	Jan 1905
January 1005	
January, 1905 Automobile Races at Ormonde, Fla.	Feb 1905
Gentleman Highwayman	Jan 1905
February, 1905	
Midwinter Bathing	Mar 1905
Tom, Tom, the Piper's Son	Mar 1905
April, 1905	
Al Treleor in Muscle Exercises	May 1905
Athletic Girl and the Burglar Gee, If Me Mudder Could See Me Now	May 1905 May 1905
Oslerizing Papa	Apr 1905
Spirit of '76	May 1905
May, 1905	
Deadwood Sleeper	May 1905
Departure of Train From Station	May 1905
Nan Patterson's Trial Wedding	May 1905 May 1905
wedulig	Way 1303
June, 1905	
Ballroom Tragedy	June 1905
Between the Dances Lifting the Lid	June 1905 July 1905
Pipe Dream	June 1905
Reuben in the Subway	June 1905
Saturday Afternoon with the New York Athletic Club at Traver's Island	June 1905
Seeing New York: or Lifting the Lid	June 1905
Two Topers	June 1905
Under the Bamboo Tree	June 1905
Wine Opener	June 1905
July, 1905	
Departure of Peary for the North Pole	July 1905
Firebug Mobilization of the Massachusetts State Troops	Aug 1905 July 1905
Summer Boarders	Aug 1905
August, 1905	
Boer War Spectacle (with Dobson)	Sept 1905
Chauncey Explains	Sept 1905
Flight of Ludlow's Aerodrome His Move	Sept 1905
His Move Horse-Thief	Sept 1905 Sept 1905
Leap Frog Railway	Aug 1905
Ludlow's Aero-Plane	Sept 1905

September, 1905 Dream of the Race-Track Fiend From Peticodiac to Elgin, New Brunswick Fun on the Joy Line	
Dream of the Race-Track Fiend From Peticodiac to Elgin, New Brunswick	
From Peticodiac to Elgin, New Brunswick	0 . 100
0 ,	Oct 1905
run on the lov Line	Jan 1906
	Sept 1905
Moose Hunt in Canada Moose Hunt in New Brunswick	Jan 1906
River Pirates	Jan 1905 Sept 1905
River Firates	Sept 1905
October, 1905	0 . 1005
Country Courtship	Oct 1905
Everybody Works but Father	O-+ 9 N 16
(white face and black face)	Oct & Nov 19
Great Jewel Mystery (with Dobson)	Oct 1905 Nov 1905
Kentucky Feud	Oct 1905
Mystery of the Jewel Casket (with Dobson) Salmon Fishing in Quebec	
Salmon Fishing on the Nepissiguit River	Jan 1906 Jan 1906
Frout Fishing on the Rangeley Lakes	Jan 1906
November, 1905	
Barnstormers	Nov 1905
Deer Stalking with a Camera	Jan 1906
Quail Shooting at Pinehurst	Jan 1906
Sparring at the N.Y.A.C.	Nov 1905
Turkey Hunt at Pinehurst	0
Wild Turkey Shooting in Virginia	Jan 1906
Reception of British Fleet	Nov 1905
Wrestling-New York Athletic Club	Nov 1905
December, 1905	
Gossipers	Jan 1906
Henpecked Husband (with Dobson)	Dec 1905
Impossible Convicts	Dec 1905
Simple Life	Jan 1906
January, 1906	
Critic (with Dobson)	Jan 1906
Friend in Need is a Friend Indeed	Feb 1906
nsurance Solicitor	Feb 1906
Mr. Butt-In	Feb 1906
March, 1906	
Black Hand	Mar 1906
April, 1906	
Gateway to the Catskills	Apr 1906
Grand Hotel to Big Indian	Apr 1906
Hold-Up of Rocky Mt. Express	Apr 1906
In the Haunts of Rip Van Winkle	Apr 1906
In the Heart of the Catskills	Apr 1906
Society Ballooning	May 1906
Subpoena Server	Apr 1906
Through Austin Glen, Catskill Railway	0
Valley of Esopus	Apr 1906
May, 1906	
Eruption of Mt. Vesuvius	May 1906
Hallroom Boys	June 1906
San Francisco	May 1906
23"	June 1906
June, 1906	
Masqueraders	July 1906
	The same and the s
Night of the Party	July 1906
Paymaster	June 1906 0
Poughkeepsie Regatta	June 1906

Film Title and Date Photographed	Date of Copyrigh
September, 1906	
Country Schoolmaster	Oct 1906
Dr. Dippy's Sanitarium	Oct 1906
Fox-Hunt	Oct 1906
November, 1906	
Lighthouse	0
Married for Millions	Dec 1906
December, 1906	
At the Monkey House	0
Mr. Hurry-Up of New York	Jan 1907
Trial Marriages	Jan 1907
January, 1907	
Fights of Nations	Feb 1907
Mrs. Smithers' Boarding School Truants	0
	Apr 1907
February, 1907	States and a
Fencing Master	0
If You Had a Wife Like This	May 1907
March, 1907	enatus a sili su o
Crayono	0
Tenderloin Tragedy	Apr 1907
April, 1907	
Hypnotist's Revenge	Aug 1907
Jamestown Exposition	May 1907
Model's Ma Rube Brown in Town	0
M 1007	
May, 1907	
Deaf-Mutes Ball	0
June, 1907	
Neighbors	0
Terrible Ted	0
September, 1907	
Love Microbe	Oct 1907
October, 1907	
Under the Old Apple Tree	Oct 1907
Wife Wanted	Oct 1907
Yale Laundry	Oct 1907
November, 1907	
Dr. Skinum	0
Elopement	Nov 1907
December, 1907	
Falsely Accused!	0
Professional Jealousy	0
anuary, 1908	
Bobby's Kodak	Feb 1908
Classmates	Jan 1908
Lonesome Junction	Jan 1908
nowman	Feb 1908
February, 1908	
Boy Detective	Mar 1908
rincess in the Vase	Feb 1908
Yellow Peril	Mar 1908

Film Title and Date Photographed	Date of Copyrigh
March, 1908	
Caught by Wireless	Mar 1908
Famous Escape	Apr 1908
Her First Adventure	Mar 1908
Old Isaacs, the Pawnbroker	Mar 1908
April, 1908	
His Day of Rest	May 1908
Hulda's Lovers	Apr 1908
King of the Cannibal Islands	Apr 1908
King's Messenger	Apr 1908
Mixed Babies	June 1908
Music Master	0
Romance of an Egg	May 1908
Sculptor's Nightmare	May 1908
When Knights Were Bold	May 1908
May, 1908	
At the French Ball	June 1908
Invisible Fluid	June 1908
Man in the Box (with Marvin)	June 1908
Night of Terror	May 1908
Ostler Joe	June 1908
Outlaw	June 1908
Over the Hills to the Poorhouse Thompson's Night Out	June 1908 May 1908
monipon s right out	111ay 1500
une, 1908	
Black Viper (with Marvin)	July 1908
Fight for Freedom (with Marvin)	July 1908
Kentuckian (with Marvin)	June 1908
July, 1908	
Calamitous Elopement (with Marvin)	July 1908
Deceived Slumming Party (with Marvin)	July 1908
Man and the Woman (with Marvin)	Aug 1908
August, 1908	
Betrayed by a Handprint (with Marvin)	Aug 1908
Monday Morning in a Coney Island Police Cou	rt Aug 1908
Smoked Husband	Sept 1908
Stolen Jewels (August and September)	Sept 1908
Where Breakers Roar (with Marvin)	Sept 1908
Where the Breakers Roar (see above)	
Zulu's Heart	Sept 1908
September, 1908	
Barbarian Ingomar	Oct 1908
Concealing a Burglar	Oct 1908
Devil	Sept 1908
Father Gets in the Game	Oct 1908
Mr. Jones at the Ball	Dec 1908
Planter's Wife	Oct 1908
Romance of a Jewess Vaquero's Vow	Oct 1908 Oct 1908
October 1908	
After Many Years	Oct 1908
Guerrilla (with Marvin)	Nov 1908
Ingrate (with Marvin)-October and November	Nov 1908
Money Mad (October and November)	Nov 1908
Pirate's Gold (with Marvin)	Nov 1908
Song of the Shirt	Nov 1908
Γaming of the Shrew (with Marvin)	Nov 1908
November, 1908	
Christmas Burglars	Dec 1908
Clubman and the Tramp	Nov 1908
Feud and the Turkey (with Marvin)	Dec 1908

Film Title and Date Photographed	Date of Copyrigh
Reckoning	Dec 1908
Test of Friendship	Dec 1908
Valet's Wife (with Marvin)	Nov 1908
CAMERAMAN: BONINE	
July, 1901	
Rickshaw Parade, Kioto Japan Sampans Racing Toward an Incoming Liner	Apr 1902 May 1902
August, 1901	
Busy Thoroughfare	May 1902
Cutting Sugar Cane	May 1902
Kanaka Boys Diving	Apr 1902
Train of Sugar Cane on Way to Crusher	May 1902
September, 1901	Section 1
Arrival of Tongkin Train	May 1902
Chien-Men Gate, Pekin, China	Apr 1902
Coaling a Steamer in Nagasaki Bay, Japan	Apr 1902
Filipino Cock Fight Japanese Fencing	May 1902 May 1902
angal far an	morte promise
January, 1902 Eeling Through the Ice	Apr 1902
Ice Yacht Racing	Apr 1902
Spill From an Ice Yacht	Apr 1902
Starting a Skyscraper	Apr 1902
February, 1902	
Amateur Ski Jumpers	Apr 1902
Launch of Meteor III	Dec 1902
Quebec Fire Department on Sleds	Dec 1902
Run of a Snow Shoe Club	0
What Ho! She Bumps!	May 1902
March, 1902	
Prince Henry at West Point, N.Y.	Mar 1902
April, 1902	
Foxy Grandpa Series	May 1902
August, 1902	
Coronation Parade	0
Coronation of King Edward VII and Queen Alexandra	0
September, 1902 Futurity	Sept 1902
ruturity	Sept 1302
CAMERAMAN: CONGDON	
October, 1901	
Perilous Proceeding	Apr 1902
November, 1901	
November, 1901 Mighty Tumble Yale Football Squad of 1901	May 1902 0
Mighty Tumble Yale Football Squad of 1901	
Mighty Tumble	0

Film Title and Date Photographed D	ate of Copyrigh
February, 1902	
Battleship "Illinois"	0
Docking a Liner	June 1902
botaing a biner	Julie 1902
March, 1902	
Royal Salute	0
CAMERAMAN: DICKSON, WILLIAM K. LAUR	IE
1897	
Pope Leo III	1898 and 1
1899	
Jack Tars at Play?	Apr 1902
Launching of the Oceanic at Belfast, Ireland?	0
Venice, Italy	0
S.S. Paris	0
S.S. Mohican?	0
CAMERAMAN: DOBSON, F.A.	
June, 1904	
General Slocum Disaster (with Bitzer) Slocum Disaster (with Bitzer)	June 1904 June 1904
July, 1905	
Mother's Angel Child	July 1905
Mutiny on a Russian Battleship	July 1905
Mutiny on the Potemkin	July 1905
August, 1905	
Boer War Spectacle (with Bitzer)	Sept 1905
September, 1905	
Course of True Love	Sept 1905
	Sept 1303
October, 1905	Mail technique
Great Jewel Mystery (with Bitzer) Mystery of the Jewel Casket (with Bitzer)	Oct 1905 Oct 1905
ayouthy of the Johns Cabate (with District)	000 1000
November, 1905	D 100K
Climbing the American Alps Coal Strike	Dec 1905 Dec 1905
Everybody Works but Mother	Dec 1905
olly Monks of Malabar	Jan 1906
streets of New York	Dec 1905
December, 1905	
Henpecked Husband (with Bitzer)	Dec 1905
anuary, 1906	
ritic (with Bitzer)	Jan 1906
March, 1906	
lilver Wedding	Mar 1906
une, 1906	
Village Cut-Up (with Bitzer)	June 1906
uly, 1906	
ooking for John Smith	July 1906
No Wedding Bells for Him	July 1906

Film Title and Date Photographed	Date of Copyrigh
Old Swimming Hole	July 1906
August, 1906	
Brannigan Sets Off the Blast	Sept 1006
Cruise of the Gladys	Sept 1906 Aug 1906
Lone Highwayman	Aug 1906
September, 1906	
Wanted-A Nurse	Sept 1906
Ostobou 1006	
October, 1906 Caribou Hunt	In 1007
Skyscrapers	Jan 1907 Dec 1906
Tunnel Workers	Nov 1906
M	
March, 1907	The late
Dolls in Dreamland	0
April, 1907	
Lena and the Beaux	0
May, 1907	
Tired Tailor's Dream	Aug 1907
	714g 1507
June, 1907	
Energizer	0
	0
Daring Hold-Up in Southern California July, 1906	
Daring Hold-Up in Southern California July, 1906 Ostrich Farm	0
Daring Hold-Up in Southern California July, 1906 Ostrich Farm	
Daring Hold-Up in Southern California July, 1906 Ostrich Farm Pigeon Farm August, 1906	0
Daring Hold-Up in Southern California July, 1906 Ostrich Farm Pigeon Farm August, 1906	0
Daring Hold-Up in Southern California July, 1906 Ostrich Farm Pigeon Farm August, 1906 Ascent of Mount Lowe	0 0
Daring Hold-Up in Southern California July, 1906 Ostrich Farm Pigeon Farm August, 1906 Ascent of Mount Lowe August, 1907	0 0
Daring Hold-Up in Southern California July, 1906 Ostrich Farm Pigeon Farm August, 1906 Ascent of Mount Lowe August, 1907 Acadian Elopement (with O.L. Poore)	0 0
Daring Hold-Up in Southern California July, 1906 Ostrich Farm Pigeon Farm August, 1906 Ascent of Mount Lowe August, 1907 Acadian Elopement (with O.L. Poore) CAMERAMAN: LOUISTI	0 0
Daring Hold-Up in Southern California July, 1906 Ostrich Farm Pigeon Farm August, 1906 Ascent of Mount Lowe August, 1907 Acadian Elopement (with O.L. Poore) CAMERAMAN: LOUISTI May, 1899	0 0 0 Sept 1907
Daring Hold-Up in Southern California July, 1906 Ostrich Farm Pigeon Farm August, 1906 Ascent of Mount Lowe August, 1907 Acadian Elopement (with O.L. Poore) CAMERAMAN: LOUISTI May, 1899 Jeffries vs. Corbett	0 0 0 Sept 1907
June, 1906 Daring Hold-Up in Southern California July, 1906 Ostrich Farm Pigeon Farm August, 1906 Ascent of Mount Lowe August, 1907 Acadian Elopement (with O.L. Poore) CAMERAMAN: LOUISTI May, 1899 Jeffries vs. Corbett Yale Crew Yale (Varsity) Crew	0 0 0 Sept 1907
Daring Hold-Up in Southern California July, 1906 Ostrich Farm Pigeon Farm August, 1906 Ascent of Mount Lowe August, 1907 Acadian Elopement (with O.L. Poore) CAMERAMAN: LOUISTI May, 1899 Jeffries vs. Corbett Yale Crew	0 0 Sept 1907
Daring Hold-Up in Southern California July, 1906 Ostrich Farm Pigeon Farm August, 1906 Ascent of Mount Lowe August, 1907 Acadian Elopement (with O.L. Poore) CAMERAMAN: LOUISTI May, 1899 Jeffries vs. Corbett Yale Crew Yale (Varsity) Crew	0 0 Sept 1907
Daring Hold-Up in Southern California July, 1906 Ostrich Farm Pigeon Farm August, 1906 Ascent of Mount Lowe August, 1907 Acadian Elopement (with O.L. Poore) CAMERAMAN: LOUISTI May, 1899 Jeffries vs. Corbett Yale Crew Yale (Varsity) Crew CAMERAMAN: MARVIN, ARTHUR	0 0 Sept 1907
Daring Hold-Up in Southern California July, 1906 Ostrich Farm Pigeon Farm August, 1906 Ascent of Mount Lowe August, 1907 Acadian Elopement (with O.L. Poore) CAMERAMAN: LOUISTI May, 1899 Jeffries vs. Corbett Yale Crew Yale (Varsity) Crew CAMERAMAN: MARVIN, ARTHUR August, 1899	0 0 Sept 1907
Daring Hold-Up in Southern California July, 1906 Ostrich Farm Pigeon Farm August, 1906 Ascent of Mount Lowe August, 1907 Acadian Elopement (with O.L. Poore) CAMERAMAN: LOUISTI May, 1899 Jeffries vs. Corbett Yale Crew Yale (Varsity) Crew CAMERAMAN: MARVIN, ARTHUR August, 1899	0 0 Sept 1907
Daring Hold-Up in Southern California July, 1906 Ostrich Farm Pigeon Farm August, 1906 Ascent of Mount Lowe August, 1907 Acadian Elopement (with O.L. Poore) CAMERAMAN: LOUISTI May, 1899 Jeffries vs. Corbett Yale Crew Yale (Varsity) Crew CAMERAMAN: MARVIN, ARTHUR August, 1899 In Fighting Trim	0 0 Sept 1907
Daring Hold-Up in Southern California July, 1906 Ostrich Farm Pigeon Farm August, 1906 Ascent of Mount Lowe August, 1907 Acadian Elopement (with O.L. Poore) CAMERAMAN: LOUISTI May, 1899 Jeffries vs. Corbett Yale Crew Yale (Varsity) Crew CAMERAMAN: MARVIN, ARTHUR August, 1899 In Fighting Trim November, 1899	0 0 Sept 1907
Daring Hold-Up in Southern California July, 1906 Ostrich Farm Pigeon Farm August, 1906 Ascent of Mount Lowe August, 1907 Acadian Elopement (with O.L. Poore) CAMERAMAN: LOUISTI May, 1899 Jeffries vs. Corbett Yale Crew Yale (Varsity) Crew CAMERAMAN: MARVIN, ARTHUR August, 1899 In Fighting Trim November, 1899 Jeffries-Sharkey Contest	0 0 Sept 1907
Daring Hold-Up in Southern California July, 1906 Ostrich Farm Pigeon Farm August, 1906 Ascent of Mount Lowe August, 1907 Acadian Elopement (with O.L. Poore) CAMERAMAN: LOUISTI May, 1899 Jeffries vs. Corbett Yale Crew Yale (Varsity) Crew CAMERAMAN: MARVIN, ARTHUR August, 1899 In Fighting Trim November, 1899	0 0 Sept 1907

Film Title and Date Photographed	Date of Copyrigh
How They Welcome Strangers in Chicago	Apr 1902
Sherlock Holmes Baffled	Feb 1903
Welcoming a Stranger to Town	Apr 1902
May, 1900	
Art of "Making-Up"	Apr 1902
Good Time With the Organ Grinder	Feb 1903
How Bridget Made the Fire	Apr 1902
Thief and the Pie Woman	Feb 1903
Γroublesome Fly	May 1902
June, 1900	
Burglar-Proof Bed	Apr 1902
Champion Beer Drinker	Apr 1903
Sister Is Not Engaged	0
July, 1900	
Allabad the Arabian Wizard	Nov 1902
His Name was Mud	Feb 1903
Jersey Skeeter	Apr 1902
Love's Young Dream	Nov 1902
Pierrot and His Wives	Apr 1902
August, 1900	
Barber's Queer Customer	June 1902
Eccentricities of an Adirondack Canoe	Apr 1902
September, 1900	
Curfew Shall Not Ring Tonight	Mar 1903
Dog Fight	Feb 1903
Drill, Ye Tarriers, Drill	Apr 1902
Impromptu Scrap	Feb 1903
Spooks at School	Apr 1903
October, 1900	
Flirtation	Apr 1902
Joke on the Old Maid	July 1902
April, 1901	
Club Swinging Drill	June 1902
Deaf Mute Recitation	June 1902
Large Haul of Fish	Jan 1903
May, 1901	
Laughing Ben	Apr 1902
Mystic Re-Incarnation	Dec 1902
On the Old Plantation	Mar 1903
Slippery Slide	June 1903
June, 1901	
Ostrich Farm	July 1902
July, 1901	
Ladies' Day at the Public Baths	Dec 1902
September, 1901	
Funeral of President McKinley	Jan 1903
Living Flag	0
October, 1901	
Coaching for a Record	May 1902
April, 1902	
Installation of President Butler	Nov 1902
December 1907	
December, 1907 Mr. Gay and Mrs.	Dec 1907
	2001001

Film Title and Date Photographed	Date of Copyright	
May, 1908		
Man in the Box (with Bitzer)	June 1908	
June, 1908		
Adventures of Dollie	July 1908	
At the Crossroads of Life	June 1908	
Black Viper (with Bitzer)	July 1908	
Fight for Freedom (with Bitzer)	July 1908	
Kentuckian (with Bitzer) Stage Rustler	June 1908 July 1908	
	347, 2000	
July, 1908		
Balked at the Altar	Aug 1908	
Bandit's Waterloo Calamitous Elopement (with Bitzer)	July 1908 July 1908	
Deceived Slumming Party (with Bitzer)	July 1908	
Fatal Hour	Aug 1908	
For a Wife's Honor	Aug 1908	
For Love of Gold	Aug 1908	
Greaser's Gauntlet	Aug 1908	
Man and the Woman (with Bitzer)	Aug 1908	
Redman and the Child Tavern-Keeper's Daughter	July 1908 July 1908	
Tavelli Reeper's Daughter	July 1500	
August, 1908	A 1000	
Behind the Scenes Betrayed by a Handprint (with Bitzer)	Aug 1908 Aug 1908	
Girl and the Outlaw	Aug 1908	
Heart of O Yama	Sept 1908	
Red Girl	Aug 1908	
Where Breakers Roar (with Bitzer)	Sept 1908	
September, 1908		
Call of the Wild	Oct 1908	
October, 1908		
After Many Years (with Bitzer)	Oct 1908	
Guerrilla (with Bitzer)	Nov 1908	
Ingrate (with Bitzer)-October and November	Nov 1908	
Pirate's Gold (with Bitzer)	Nov 1908	
Taming of the Shrew (with Bitzer)	Nov 1908	
Woman's Way	Nov 1908	
November, 1908		
Awful Moment	Dec 1908	
Feud and the Turkey (with Bitzer)	Dec 1908	
November, 1908		
Helping Hand	Dec 1908	
Valet's Wife (with Bitzer)	Nov 1908	
1 302 Lock 400		
CAMERAMAN: McCUTCHEON, WALLACE		
1007		
1897 Fastest Wrecking Crew in the World (?)	June 1903	
a ascest wreeking ciew in the world (:)	June 1903	
August, 1899		
X-Ray Mirror	0	
September, 1901		
Finish of Futurity Race	May 1902	
October, 1901		
Matron Stakes	July 1902	
THE PARTY OF THE P		

Film Title and Date Photographed	Date of Copyright	Film Title and Date Photograph
July, 1903		August, 1903
	1000	
Fatal Attempt to Loop the Loop on a Bicycle Cotal Accident	Aug 1903	Burglar
otal Accident	Aug 1903	Finish of 3rd Cup Race
august, 1903		Lady Bountiful Visits the Murp Little Teaze
	1009	Reliance vs. Shamrock III
allooning in New York Firl at the Window	Aug 1903 Aug 1903	Romance of Burglar Bill
le Loves Me, He Loves Me Not	Aug 1903	Sand Baby
ove Me, Love My Dog	Aug 1903	Sand Fort
Yard of Puppies	Aug 1903	Waders
		What are the Wild Waves Saying
eptember, 1903		
Camera Fiend, No. 1	Sept 1903	September, 1903
Kit Carson	Sept 1903	Smoky Stove
ove in a Perilous Place	Sept 1903	
ioneers	Sept 1903	October, 1903
		Alphonse and Gaston Take a Da
November, 1903		Firing the Cook
Harvard vs. Pennsylvania (with Bitzer & Weed)	Nov 1903	Guardian of the Peace
uvenile Elephant Trainer	Nov 1903	Happy Hooligan Breaks into So
1004		Hooligan's Roller Skates
September, 1904		Never Touched Him
Launch of the Battleship Connecticut		Off His Beat
(with Bitzer and Weed)	Oct 1904	Toodles Recites a Recitation
		Toodles Strawberry Tart Toodles' Tea Party
March, 1905		Uncle Reuben at the Waldorf
Vanted; A Dog	Apr 1905	Who Pays for the Drinks?
		Windy Day at the Flatiron
May, 1903?		November, 1903 Ballet Rehearsal Caught by Moving Pictures Harvard vs. Pennsylvania
May, 1903? Market Street Before Parade Over Route of Roosevelt Parade in an Automob President Reviewing School Children	June 1903 ile June 1903 June 1903	Ballet Rehearsal Caught by Moving Pictures Harvard vs. Pennsylvania
May, 1903? Market Street Before Parade Over Route of Roosevelt Parade in an Automob President Reviewing School Children President's Carriage	June 1903 ile June 1903 June 1903 June 1903	Ballet Rehearsal Caught by Moving Pictures Harvard vs. Pennsylvania (with Bitzer and McCutcheon Escaped Lunatic
lay, 1903? larket Street Before Parade ever Route of Roosevelt Parade in an Automob resident Reviewing School Children resident's Carriage	June 1903 ile June 1903 June 1903	Ballet Rehearsal Caught by Moving Pictures Harvard vs. Pennsylvania (with Bitzer and McCutcheon Escaped Lunatic Next!
May, 1903? Market Street Before Parade Over Route of Roosevelt Parade in an Automob President Reviewing School Children President's Carriage	June 1903 ile June 1903 June 1903 June 1903	Ballet Rehearsal Caught by Moving Pictures Harvard vs. Pennsylvania (with Bitzer and McCutcheon Escaped Lunatic Next! Over-Anxious Waiter
May, 1903? Market Street Before Parade Over Route of Roosevelt Parade in an Automob President Reviewing School Children President's Carriage Pan Francisco	June 1903 ile June 1903 June 1903 June 1903 June 1903	Ballet Rehearsal Caught by Moving Pictures Harvard vs. Pennsylvania (with Bitzer and McCutcheon Escaped Lunatic Next! Over-Anxious Waiter Porous Plaster
May, 1903? Market Street Before Parade Over Route of Roosevelt Parade in an Automob President Reviewing School Children President's Carriage San Francisco	June 1903 ile June 1903 June 1903 June 1903 June 1903	Ballet Rehearsal Caught by Moving Pictures Harvard vs. Pennsylvania (with Bitzer and McCutcheon Escaped Lunatic Next! Over-Anxious Waiter Porous Plaster Story the Moving Pictures Told December, 1903
May, 1903? Market Street Before Parade Over Route of Roosevelt Parade in an Automob President Reviewing School Children President's Carriage San Francisco	June 1903 ile June 1903 June 1903 June 1903 June 1903	Ballet Rehearsal Caught by Moving Pictures Harvard vs. Pennsylvania (with Bitzer and McCutcheon Escaped Lunatic Next! Over-Anxious Waiter Porous Plaster Story the Moving Pictures Told
May, 1903? Market Street Before Parade Over Route of Roosevelt Parade in an Automob President Reviewing School Children President's Carriage San Francisco CAMERAMAN: ORMISTON-SMITH, F(for V	June 1903 ile June 1903 June 1903 June 1903 June 1903	Ballet Rehearsal Caught by Moving Pictures Harvard vs. Pennsylvania (with Bitzer and McCutcheon Escaped Lunatic Next! Over-Anxious Waiter Porous Plaster Story the Moving Pictures Told December, 1903 Almost a King Arbitrator
May, 1903? Market Street Before Parade Over Route of Roosevelt Parade in an Automob President Reviewing School Children President's Carriage San Francisco CAMERAMAN: ORMISTON-SMITH, F(for V September, 1902?	June 1903 ile June 1903 June 1903 June 1903 June 1903	Ballet Rehearsal Caught by Moving Pictures Harvard vs. Pennsylvania (with Bitzer and McCutcheon Escaped Lunatic Next! Over-Anxious Waiter Porous Plaster Story the Moving Pictures Told December, 1903 Almost a King
May, 1903? Market Street Before Parade Over Route of Roosevelt Parade in an Automob President Reviewing School Children President's Carriage San Francisco CAMERAMAN: ORMISTON-SMITH, F.—(for V September, 1902? Climbing the Great Schreckhorn	June 1903 ile June 1903 June 1903 June 1903 June 1903 Varwick Trading Co.)	Ballet Rehearsal Caught by Moving Pictures Harvard vs. Pennsylvania (with Bitzer and McCutcheon Escaped Lunatic Next! Over-Anxious Waiter Porous Plaster Story the Moving Pictures Told December, 1903 Almost a King Arbitrator Boy Under the Table
May, 1903? Market Street Before Parade Over Route of Roosevelt Parade in an Automob President Reviewing School Children President's Carriage San Francisco CAMERAMAN: ORMISTON-SMITH, F.—(for V September, 1902? Climbing the Great Schreckhorn	June 1903 ile June 1903 June 1903 June 1903 June 1903	Ballet Rehearsal Caught by Moving Pictures Harvard vs. Pennsylvania (with Bitzer and McCutcheon Escaped Lunatic Next! Over-Anxious Waiter Porous Plaster Story the Moving Pictures Told December, 1903 Almost a King Arbitrator Boy Under the Table Catastrophe in Hester Street
May, 1903? Market Street Before Parade Over Route of Roosevelt Parade in an Automob President Reviewing School Children President's Carriage San Francisco CAMERAMAN: ORMISTON-SMITH, F.—(for V September, 1902? Climbing the Great Schreckhorn	June 1903 ile June 1903 June 1903 June 1903 June 1903 Varwick Trading Co.)	Ballet Rehearsal Caught by Moving Pictures Harvard vs. Pennsylvania (with Bitzer and McCutcheon Escaped Lunatic Next! Over-Anxious Waiter Porous Plaster Story the Moving Pictures Told December, 1903 Almost a King Arbitrator Boy Under the Table Catastrophe in Hester Street Clarence the Cop
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May, 1903? Market Street Before Parade Over Route of Roosevelt Parade in an Automob President Reviewing School Children President's Carriage San Francisco CAMERAMAN: ORMISTON-SMITH, F(for V September, 1902? Climbing the Great Schreckhorn Up Mont Blanc	June 1903 ile June 1903 June 1903 June 1903 June 1903 Varwick Trading Co.)	Ballet Rehearsal Caught by Moving Pictures Harvard vs. Pennsylvania (with Bitzer and McCutcheon Escaped Lunatic Next! Over-Anxious Waiter Porous Plaster Story the Moving Pictures Told December, 1903 Almost a King Arbitrator Boy Under the Table Catastrophe in Hester Street Clarence the Cop Easy Chair Gerry Society's Mistake Johnny and the Telephone Jolly Bill-Poster
May, 1903? Market Street Before Parade Over Route of Roosevelt Parade in an Automob President Reviewing School Children President's Carriage San Francisco CAMERAMAN: ORMISTON-SMITH, F(for V September, 1902? Climbing the Great Schreckhorn Up Mont Blanc	June 1903 ile June 1903 June 1903 June 1903 June 1903 Varwick Trading Co.)	Ballet Rehearsal Caught by Moving Pictures Harvard vs. Pennsylvania (with Bitzer and McCutcheon Escaped Lunatic Next! Over-Anxious Waiter Porous Plaster Story the Moving Pictures Told December, 1903 Almost a King Arbitrator Boy Under the Table Catastrophe in Hester Street Clarence the Cop Easy Chair Gerry Society's Mistake Johnny and the Telephone Jolly Bill-Poster Kiss in the Dark
May, 1903? Market Street Before Parade Over Route of Roosevelt Parade in an Automob President Reviewing School Children President's Carriage San Francisco CAMERAMAN: ORMISTON-SMITH, F.—(for V September, 1902? Climbing the Great Schreckhorn Up Mont Blanc CAMERAMAN: POORE, O.L.	June 1903 ile June 1903 June 1903 June 1903 June 1903 Varwick Trading Co.)	Ballet Rehearsal Caught by Moving Pictures Harvard vs. Pennsylvania (with Bitzer and McCutcheon Escaped Lunatic Next! Over-Anxious Waiter Porous Plaster Story the Moving Pictures Told December, 1903 Almost a King Arbitrator Boy Under the Table Catastrophe in Hester Street Clarence the Cop Easy Chair Gerry Society's Mistake Johnny and the Telephone Jolly Bill-Poster Kiss in the Dark Love and Jealousy Behind the S
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May, 1903? Market Street Before Parade Over Route of Roosevelt Parade in an Automob President Reviewing School Children President's Carriage San Francisco CAMERAMAN: ORMISTON-SMITH, F.—(for V September, 1902? Climbing the Great Schreckhorn Up Mont Blanc CAMERAMAN: POORE, O.L.	June 1903 ile June 1903 June 1903 June 1903 June 1903 Varwick Trading Co.)	Ballet Rehearsal Caught by Moving Pictures Harvard vs. Pennsylvania (with Bitzer and McCutcheon Escaped Lunatic Next! Over-Anxious Waiter Porous Plaster Story the Moving Pictures Told December, 1903 Almost a King Arbitrator Boy Under the Table Catastrophe in Hester Street Clarence the Cop Easy Chair Gerry Society's Mistake Johnny and the Telephone Jolly Bill-Poster Kiss in the Dark Love and Jealousy Behind the S Mr. E. Z. Mark Power of Authority Saved! Seeress
May, 1903? Market Street Before Parade Over Route of Roosevelt Parade in an Automob President Reviewing School Children President's Carriage In Francisco CAMERAMAN: ORMISTON-SMITH, F.—(for V Deptember, 1902? Climbing the Great Schreckhorn Op Mont Blanc CAMERAMAN: POORE, O.L.	June 1903 ile June 1903 June 1903 June 1903 June 1903 Varwick Trading Co.)	Ballet Rehearsal Caught by Moving Pictures Harvard vs. Pennsylvania (with Bitzer and McCutcheon Escaped Lunatic Next! Over-Anxious Waiter Porous Plaster Story the Moving Pictures Told December, 1903 Almost a King Arbitrator Boy Under the Table Catastrophe in Hester Street Clarence the Cop Easy Chair Gerry Society's Mistake Johnny and the Telephone Jolly Bill-Poster Kiss in the Dark Love and Jealousy Behind the S Mr. E. Z. Mark Power of Authority Saved! Seeress Tied to Her Apron Strings
May, 1903? Market Street Before Parade Over Route of Roosevelt Parade in an Automob President Reviewing School Children President's Carriage San Francisco CAMERAMAN: ORMISTON-SMITH, F.—(for V September, 1902? Climbing the Great Schreckhorn Up Mont Blanc CAMERAMAN: POORE, O.L. August, 1907 Acadian Elopement (with O.M. Gove)	June 1903 ile June 1903 June 1903 June 1903 June 1903 Varwick Trading Co.)	Ballet Rehearsal Caught by Moving Pictures Harvard vs. Pennsylvania (with Bitzer and McCutcheon Escaped Lunatic Next! Over-Anxious Waiter Porous Plaster Story the Moving Pictures Told December, 1903 Almost a King Arbitrator Boy Under the Table Catastrophe in Hester Street Clarence the Cop Easy Chair Gerry Society's Mistake Johnny and the Telephone Jolly Bill-Poster Kiss in the Dark Love and Jealousy Behind the S Mr. E. Z. Mark Power of Authority Saved! Seeress
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May, 1903? Market Street Before Parade Over Route of Roosevelt Parade in an Automob President Reviewing School Children President's Carriage Ian Francisco CAMERAMAN: ORMISTON-SMITH, F.—(for V Deptember, 1902? Climbing the Great Schreckhorn Up Mont Blanc CAMERAMAN: POORE, O.L. August, 1907 Acadian Elopement (with O.M. Gove) CAMERAMAN: WEED, A.E. July, 1903 Battle Flags of the Ninth Bayonet Exercises	June 1903 ile June 1903 June 1903 June 1903 June 1903 Varwick Trading Co.) Sept 1907 July 1903 July 1903 July 1903	Ballet Rehearsal Caught by Moving Pictures Harvard vs. Pennsylvania (with Bitzer and McCutcheor Escaped Lunatic Next! Over-Anxious Waiter Porous Plaster Story the Moving Pictures Told December, 1903 Almost a King Arbitrator Boy Under the Table Catastrophe in Hester Street Clarence the Cop Easy Chair Gerry Society's Mistake Johnny and the Telephone Jolly Bill-Poster Kiss in the Dark Love and Jealousy Behind the S Mr. E. Z. Mark Power of Authority Saved! Seeress Tied to Her Apron Strings Waiting for Bill What Burglar Bill Found in the S While Strolling in the Park January, 1904 Blessing From Above Bubbles!
May, 1903? Market Street Before Parade Over Route of Roosevelt Parade in an Automob President Reviewing School Children President's Carriage San Francisco CAMERAMAN: ORMISTON-SMITH, F.—(for V September, 1902? Climbing the Great Schreckhorn Up Mont Blanc CAMERAMAN: POORE, O.L. August, 1907 Acadian Elopement (with O.M. Gove) CAMERAMAN: WEED, A.E. July, 1903 Battle Flags of the Ninth Bayonet Exercises Boarding-School Prank	June 1903 ile June 1903 June 1903 June 1903 June 1903 Varwick Trading Co.) Sept 1907 July 1903 July 1903 July 1903 July 1903 July 1903	Ballet Rehearsal Caught by Moving Pictures Harvard vs. Pennsylvania (with Bitzer and McCutcheor Escaped Lunatic Next! Over-Anxious Waiter Porous Plaster Story the Moving Pictures Told December, 1903 Almost a King Arbitrator Boy Under the Table Catastrophe in Hester Street Clarence the Cop Easy Chair Gerry Society's Mistake Johnny and the Telephone Jolly Bill-Poster Kiss in the Dark Love and Jealousy Behind the S Mr. E. Z. Mark Power of Authority Saved! Seeress Tied to Her Apron Strings Waiting for Bill What Burglar Bill Found in the S While Strolling in the Park January, 1904 Blessing From Above Bubbles! Clarence the Cop on the Feed S
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Film Title and Date Photographed	Date of Copyright
August, 1903	
Burglar	Aug 1903
Finish of 3rd Cup Race	Sept 1903
Lady Bountiful Visits the Murphys on Wash Day	y Sept 1903
Little Teaze	Aug 1903
Reliance vs. Shamrock III	Aug 1903
Romance of Burglar Bill	Jan 1904
Sand Baby	Sept 1903
Sand Fort	Sept 1903
Waders	Aug 1903
What are the Wild Waves Saying? Sister	Aug 1903
September, 1903	
Smoky Stove	Oct 1903
October, 1903	
Alphonse and Gaston Take a Dancing Lesson	Oct 1903
Firing the Cook	Nov 1903
Guardian of the Peace	Nov 1903
Happy Hooligan Breaks into Society	Oct 1903
Hooligan's Roller Skates	Oct 1903
Never Touched Him	Oct 1903
Off His Beat	Nov 1903
Toodles Recites a Recitation	Nov 1903
Toodles Strawberry Tart Toodles' Tea Party	Oct 1903 Nov 1903
Uncle Reuben at the Waldorf	Oct 1903
Who Pays for the Drinks?	Oct 1903
Windy Day at the Flatiron	Nov 1903
Wrath of a Jealous Wife	Oct 1903
November, 1903	
Ballet Rehearsal	Dec 1903
Caught by Moving Pictures	Jan 1904
Harvard vs. Pennsylvania	
(with Bitzer and McCutcheon)	Nov 1903
Escaped Lunatic	Jan 1904
Next!	Nov 1903
Over-Anxious Waiter	Dec 1903
Porous Plaster	Dec 1903
Story the Moving Pictures Told	Jan 1904
December, 1903	
Almost a King	Dec 1903
Arbitrator	Jan 1904
Boy Under the Table	Jan 1904
Catastrophe in Hester Street	Jan 1904
Clarence the Cop	Dec 1903
Easy Chair	Jan 1904
Gerry Society's Mistake	Dec 1903
Johnny and the Telephone	Dec 1903
Jolly Bill-Poster	Jan 1904
Kiss in the Dark	Jan 1904
Love and Jealousy Behind the Stage	Jan 1904
Mr. E. Z. Mark	Dec 1903 Jan 1904
Power of Authority Saved!	Jan 1904 Jan 1904
Seeress	Jan 1904
Tied to Her Apron Strings	Jan 1904
Waiting for Bill	Dec 1903
What Burglar Bill Found in the Safe	Jan 1904
While Strolling in the Park	Jan 1904
January, 1904	
	Feb 1904
	Feb 1904
	Jan 1904
Duel Scene From "By Right of Sword"	Jan 1904
	Feb 1904
Blessing From Above Bubbles! Clarence the Cop on the Feed Store Beat Drop of Ink Duel Scene From "By Right of Sword" Flour and Feed	Feb 1904 Feb 1904 Jan 1904 Jan 1904

Film Title and Date Photographed	Date of Copyrigh
Four Beautiful Pairs	Feb 1904
In the Springtime, Gentle Annie	Jan 1904
Kentucky Squire	Feb 1904
Misdirected Kiss	Jan 1904
On the Window Shade	Feb 1904
Subject for the Rogue's Gallery	Feb 1904
February, 1904	
Bold Soger Boy	Feb 1904
Bucket of Cream Ale	Feb 1904
Dinah's Defeat	Feb 1904
Grandfather as a Spook	Mar 1904
Great Baltimore Fire	Feb 1904
How the Cook Made Her Mark	Mar 1904
Kiss Me!	Feb 1904
Let Uncle Reuben Show You How	Feb 1904
Old Bachelor	Feb 1904
Our Deaf Friend Fogarty	Feb 1904
Trick on the Cop	Mar 1904
March, 1904	
Crushed Hat	Mar 1904
Fair Exchange No Robbery	0
Hoop and the Lovers	Mar 1904
Mr. Jack Entertains in His Office	Mar 1904
Nervy Nat	0
Nigger in the Woodpile	Apr 1904
Out in the Streets	Apr 1904
Quick Lunch	0
Railroad Quick Lunch	0
Wrong Room	Mar 1904
June, 1904	
Panorama of Race Track at St. Louis	July 1904
September, 1904	
Launch of Battleship Connecticut	0-+ 1004
(with Bitzer and McCutcheon)	Oct 1904
October, 1904	
Automobile Race for the Vanderbilt Cup	0-+ 1004
(with Bitzer)	Oct 1904
Great International Automobile Race for	0-+ 1004
the Vanderbilt Cup (with Bitzer)	Oct 1904 Nov 1904
Suburbanite	NOV 1904



